

JANUARY 1, 1916

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THE NEW YORK

CLIPPER



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NEW YORK CLIPPER

THE OLDEST AMERICAN THEATRICAL JOURNAL

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THE LOCAL SUCCESSES.

SEASON THREATENS TO BREAK RECORDS.

NEW YORKERS BACK TO THEATREGOING HABIT.

That the war in Europe has ceased to have a potential influence upon the local theatre-going public is best seen by a visit to the various playhouses in the metropolis. Not for many years have the local managers enjoyed having so many plays find public favor.

Christmas night saw the closing of "Rolling Stones," after a run of nineteen weeks at the Harris Theatre. Of the remaining attractions running at the various houses, one closed its twenty-first week, two had run for twenty weeks each, and one, eighteen weeks; one, seventeen; one, fifteen; three, thirteen; one, twelve; two, eleven, and two, ten. In other words, Santa Claus brought to the managers of fourteen different houses in New York, successes, the shortest stay of which was ten weeks.

Taken from any angle, this is most remarkable, and it is doubtful if it has ever been equaled.

Besides these long runs above enumerated, there were seven other productions with runs ranging from four to eight weeks, all of which seem to have taken such a firm hold on the public that long engagements will be their reward.

This is a most happy condition to report of the local stage, and there is little question that this metropolitan prosperity will soon make its influence felt, that the wave-rings of success will spread out with ever increasing radius and the apathy which marked our public feeling a few months back be buried so deep in oblivion that it will have passed from memory.

With such attractions as "Hit-the-Trail Holiday," E. H. Sothorn, in repertoire; "The Boomerang," "Hobson's Choice," "The Blue Paradise," "The House of Glass," "The Princess Pat," "Fair and Warmer," Julia Arthur, in "The Eternal Magdalene," "Sadie Love," "Hip-Hip-Hooray," Ethel Barrymore, in "Our Mrs. McChesney," "Abe and Mawruss," Leo Ditrichstein, in "The Great Lover," Lou Tellegan, in "The Ware Case," "Around the Map," Grace George, with her superlatively good stock company; "Treasure Island," John Mason and Jane Cowl, in "Common Clay," "Alone At Last," "The Unchastened Woman," "Under Fire" and "A World of Pleasure" as standbys, New Yorkers are well supplied with shows. Of these only one, "Under Fire," is announced to close, and it makes way on Jan. 3 (with a run of twenty-two weeks to its credit) for "Bunny."

There is another fact which should prove pleasing to theatrical managers in general, viz.: The success which has attended Grace George's experiment in giving New York a stock company made up of Broadway favorites.

Perhaps in reviewing this list of successes there may be those who will say "these productions could not help but succeed because of their merit," but this is not the sole reason.

DIVIDEND FOR CREDITORS.

A first dividend of fifty per cent. will be declared among preferred creditors of Buffalo Bill's Wild West & Pawnee Bill's Great Far East, bankrupts, on Jan. 5, 1916. Samuel D. Oliphant is the referee.

Of course, it is reasonable to suppose that the plays must be meritorious or they would not succeed, and therefore that they have succeeded is convincing argument that they are good. But this is not the real, the vital reason, for the success of so many productions in New York this season.

The real reason is that we have changed, or are rapidly changing, back to our normal selves. The reaction has set in, and that apathetic condition which was our lot for the early months of the European war is taking its leave. Not because our feelings have changed as to the horrors of the conflict, but because those feelings so changed us that subconsciously our natures demanded a relief from the strain put upon them, and as we are quicker to respond to a sub-conscious appeal than to a conscious one, we have let the trend guide us to relaxation, and the theatre offers the best of all relaxations.

The same psychic force which brought us to the realization that our panicky state was due to a mental process rather than a physical condition, reminded us that if we are to live healthy and useful lives we must leaven our labors with recreation.

With all the good things now being shown on our boards and the many promised before the end of the season, it is fair to presume that good attendance will continue, and if it should the season of 1915-16 bids fair to stand out as the best in the history of New York theatricals.

BERNHARDT NOT SERIOUSLY ILL.

PARIS, Dec. 23.—The report from abroad that Sarah Bernhardt is seriously ill is a canard. Inquiry at the Sarah Bernhardt Theatre elicited the statement that the greatest actress is in good health.

Further inquiry, however, proved this to be not the exact truth, as she is suffering from a malady of the bones.

In spite of this, Mme. Bernhardt has not entirely given up the idea of an American tour, although she is not overly optimistic of her being able to come over.

Notwithstanding her present condition, she shows wonderful patience and unfailing good humor. She laughs and jokes, tells amusing stories, and is the wit of any gathering about her.

The recent diagnosis, showing that she has a malady of the bones, is expected to give rise to frequent reports that the disease has reached a crisis or that she is dying.

SAILED FOR MANILA.

Ralph Hankinson, accompanied by Milton Fuerst, manager, and his original Auto Polo team, sailed Dec. 20 on the steamship *Hawaii Maru* for Manila, where they play nine games under the auspices of the Philippine Government.

Arrangements have been made for eleven games in Australia. On the return trip to the United States games will be played at Hongkong, under the auspices of Sir George Hastings, then on to Yokohama, Tokio, Osaka and Honolulu.

The teams will arrive in the United States to fill fair engagements June 3.

ACTOR WINS LONG LEGAL BATTLE.

The long-fought case of King vs. Broadhurst, which was once dismissed and then had a rehearing, ordered by the Appellate Division of the Supreme Court, was won by the actor, who is known on the stage as William Harcourt. He gets \$3,600.

According to Harcourt's (or King's) testimony, he was instrumental in bringing "The Man of the Hour," a play by George Broadhurst, to William Brady, who produced it. The play, as everyone knows, was a great success, and Harcourt claims that Broadhurst never paid him anything for his good offices.

He asked in his complaint for at least ten per cent. of the royalties, claiming it was a well recognized custom in the theatrical profession that an agent was to receive that amount for placing a play, and calling no less authorities than Daniel Frohman, Augustus Thomas, Joseph Brooks and others in support of his assertion.

On the other hand, the author, through Nathan Vidaver, his attorney, claimed that he had promised Harcourt the leading role in his play in the event of a production, and nothing more, but that Brady had ideas of his own and declined to give Harcourt the lead.

The jury, after considerable discussion, fixed \$3,000 as the "reasonable value" of Mr. Harcourt's services, adding \$600 for interest.

"MARGARET SCHILLER" REHEARSING.

The company engaged by Charles Frohman, Klaw & Erlanger to appear with Elsie Ferguson in "Margaret Schiller," the new Hall Caine play, assembled for rehearsal last week at the Lyceum.

The cast includes: Norman Trevor, Eileen von Biene, Merceita Esmonde, Edward Waldmann, Grace Carlyle, Gareth Hughes, Paul Doucet, Leslie Palmer, Horton Cooper, Lewis Sealy and Douglas Paterson.

The scenes of the new play, in which Miss Ferguson has a role of unusual dramatic strength, are laid in London in the official residence of the British Prime Minister and the modest home of a musician, Dr. Schiller. Mr. Caine has placed the time of the play in the indefinite future.

The production will be made late in January.

BOSTON'S NEWEST.

Boston's newest theatre, the Fenway, which has been in course of construction for nearly a year, and which was opened Dec. 20, is owned by the Colonial Realty Co. It is located in the Back Bay, on Massachusetts Avenue, and was designed by Architect Thomas W. Lamb, of New York, of Strand Theatre fame, and no expense was spared by the owners.

The architectural design is an early Adams style. The decorations are in maroon and gold. The lobby and foyer are of imported Italian marble, and the magnificence of the auditorium looms up as one walks through. The stage effect is unique and a decided innovation to the moving picture world.

Triangle photoplays will be the feature, in connection with operatic soloists, symphonic orchestra of twenty pieces and organ recitals.

ALEXANDER IN SOUTH AMERICA.

William Alexander is in South America in the interest of the William Fox Film Company and is selling many films, with his headquarters in care of the American Consulate at Buenos Aires, Argentine Republic.

STOCK

GRAND OPERA HOUSE STOCK CO.

Brooklyn, N. Y., Week Dec. 20.

The Grand Opera House Players, in their entirety can't be said to have exactly covered themselves with glory last week in depicting to us "What Money Can't Buy."

There was an indefinable something lacking about the performance in general.

Specifically, the honors were divided between Dudley Ayres and M. J. G. Briggs. Clara Mackin, as the Countess, and S. M. Andrews, as the Chancellor, played fairly well.

Leador Martin, as the dancer, did very well with a small role, which didn't include any dancing.

Enid May Jackson, as the Princess, did capable work. All she had to do was to be in love.

Dudley Ayres acted with vim, and gave a capital performance of the son of the American. We should say that Mr. Ayres thoroughly enjoyed playing the role.

The American, as played by Wm. Elliott, was not up to the standard usually maintained by this really capable actor. There was not enough vehemence, and the manner should have been more brusque.

Florence Roberts was satisfactory as the queen, and William Everts, as the king, was not. Mr. Everts didn't begin to look regal.

Charles Schofield did well as the overworked secretary. We suspect, though, that Mr. Schofield generated a couple of laughs that were somewhat misplaced.

J. Francis Kirk played the banker up to the life. Indeed, it was all we could do to refrain from "touching Mr. Kirk" for a few thousand.

John Roach played the old French waiter with an imported dialect—from Paterson.

This week, "The Things That Count." *Le Roy.*

J. C. WELCH MOURNS.

J. C. Welch, who, with Billy Walbourn, manages "Happy" Lou Whitney and her associate players, playing an indefinite stock engagement in Saginaw, Mich., at the Academy, received a wire Sunday, Dec. 12, just before the evening performance, "Come immediately, mother very low."

Taking the midnight train, Welch arrived at Sault Ste. Marie Monday noon, but too late. She passed away Sunday evening at 6 p. m. The funeral services were held at the Soo, and interment in Pine Grove Cemetery, in that city.

Many floral tributes were sent by friends, among them being a large floral wreath, four feet high, marked "Mother," sent by the members of the Whitney Stock Company.

Mr. Welch was obliged to remain in Sault Ste. Marie several days to settle up his mother's estate. His sister, Mrs. Wm. Lewis, of Philadelphia, Pa., and himself are the only beneficiaries.

OLIVER LEAVES OLIVER THEATRE.

Otis Oliver and his stock company close a successful season of twenty-two weeks, on Christmas, at the Oliver Theatre, South Bend, Ind., and open an engagement at the Murray Theatre, Richmond, in Edgar Selwyn's comedy, "Nearly Married."

The Oliver Players, No. 2, closed at the Academy of Music, Kalamazoo, Mich., and will open, Dec. 27, a run of permanent stock at the Hippo, Topeka, Kan., using Jack Laiz's drama, "Help Wanted," as the opening attraction. The Topeka company will be under the management of Edward Williams, while Mr. Oliver will have charge of the Richmond company.

The Indiana Theatre, South Bend, is being remodeled and the stage enlarged and will be the home of the Oliver Players when they return in the Spring for a special season of ten weeks.

MARGUERITE BRYANT PLAYERS.

"The Runaway Match" was presented in a most capable manner, last week, by the Marguerite Bryant Players, at the Empire Theatre, Pittsburgh.

Miss Bryant handled the role of Millie Match in a refined and intellectual manner, and pleased large audiences. Edward Lorenze gave a fine portrayal of the light comedy role of Leonie Claxton. Chas. Kramer did good work and added new laurels to his popularity. L. Rufus Hill gave a finished portrayal of Robert Claxton, the father. Matt McHugh, in the small role of Mike Martin, the porter, made the best of his advantages. Wm. J. Florence, as Hes Wilkins, the country constable, was capital. Rose Adelle was excellent as Mrs. Match. Mrs. Ed. McHugh was cast to advantage, as was Jane Pennywise.

CRAWFORD'S COMEDIANS.

Raymond D. Crawford back in harness after a two year layoff, will have two big shows under canvas next summer. They will have a new line of plays and many new faces, most of whom are already signed.

We will continue to feature our music, and our concerts are so interesting that actors who have forgotten that they ever doubled brass are anxious to dig up a horn and show up the stagers. The companies will open early in April and play the territory in which they have made their success—the Central States.

ROSE KING IN MANCHESTER.

Rose Mary King opened a limited engagement at the Palace Theatre, Manchester, N. H., Dec. 27, in Rose Stahl's success, "Maggie Pepper."

Opposite her is Chas. Dingle. The rest of the Palace Players are: Leo A. Kennedy, Richard Ross, Wm. W. Blair, Thomas Mulgrew, Laura Hill, May McMillan and Emma Kent.

"HIP" SWAPS WITH ORPHEUM.

Wilmer & Vincent, lessees of the Orpheum Theatre, in Reading, Pa., will transfer to the Hippodrome, that city, under a new arrangement, whereby the Hippodrome lessees take the Orpheum for the rest of this season, placing a stock company in that house.

Geo. W. Carr, manager of the Orpheum, is managing the "Hip," beginning Dec. 27, C. G. Keeney going to the Orpheum in the same capacity.

The opening of the new Orpheum Players, 27, is with "Within the Law," under the direction of Nathan Appell.

Robert Horning, advertising agent of the Orpheum, moved with Manager Carr, to the "Hip." The Orpheum and "Hip" orchestras have also changed places. Mr. Appell is one of those interested in the deal by which the several lessees of the two theatres exchange holdings.

Following is the personnel of the new Orpheum players: Helen Melken, leading lady; Sam McHarry, leading man; W. E. Blake, Earle Dier, Carson Davenport, Earle Hitchie, J. B. Mack, Clarence Chase, John Vaughn, Helen Grayce, Ninita Bristow and Frances Young. Earle E. Dier is stage manager.

DOT KEYES WEDDED.

It has just leaked out that Dot Keyes, of the Keyes Sisters Stock Co., has been married to B. S. (Dick) Richardson, of New Orleans, La., since Nov. 9, last.

Mr. and Mrs. Richardson have made Dallas, Tex., their home.

VIOLET BARNEY AT THE WADSWORTH.

Violet Barney, who has achieved a reputation in stock that she is justly proud of, opens at the Wadsworth, New York.

Miss Barney has just closed with one of A. H. Wood's "Potash and Perlmutter" companies.

ELLEN GIERUM, of the Yonkers Stock Players, is fond of the West. Especially Westchester.

CLARA MACKIN, of the Grand Opera House Players, Brooklyn, was warmly greeted by her fellow players on her return from Chicago.

OLIVER ECKHARDT PLAYERS moved from Regina, Sask., Can., to Saskatoon Dec. 20, for an indefinite stay. This company has been in permanent stock at Regina for over one solid year to excellent business. They expect to return to Regina in the early Spring.

DOUBLE BILLS were quite common last week at many of the stock houses. In our house we didn't even have a single one.

STOCK AND REPERTOIRE ROUTES.

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Academy Players—Haverhill, Mass., indef.
Auditorium Stock—Kansas City, Mo., indef.
Avenue Players—Detroit, indef.
Arlene, George, Stock—American, Phila., indef.
Broadway Players—Ogden, U., indef.
Hurbank Stock—Los Angeles, Cal., indef.
Bainbridge Players—Minneapolis, indef.
Bryant, Marguerite, Stock—Pittsburgh, indef.
Parrett Players (J. R. Barrett, mgr.)—Springfield, O., indef.
Broadway Stock (H. A. Sullivan, mgr.)—Camden, N. J., indef.
Broadway Theatre Stock—Logansport, Ind., indef.
Brownell Stock—Newark, N. J., 27-Jan. 1.
Bryant, Billy, Stock—New Castle, Ind., 27-Jan. 1.
Boyer, Nancy, Stock—Jamestown, N. Y., 27-Jan. 1.
Broadway Quality Stock—Rochester, N. Y., indef.
Craig Stock—Castle Sq., Boston, indef.
Columbia Stock (Wm. Kralac, mgr.)—Seaford, Md., 27-Jan. 1.
Denham Stock—Denver, indef.
Dubinsky Bros. Stock—Kansas City, Mo., indef.
Dalley, Ted, Stock—Zanesville, O., indef.
Lwright, Albert, Players (Bert Klaus, mgr.)—Valley, Pittsburgh, indef.
Davis Stock—G. O. H., Pittsburgh, 27, indef.
Dougherty Stock (Jim Dougherty, mgr.)—Atwood, Kan., 27-Jan. 1.
Imerson Players—Lowell, Mass., indef.
Eckhardt, Oliver, Players (Oliver Eckhardt, mgr.)—Saskatoon, Sask., Can., indef.
Forsberg Players—Lancaster, Pa., indef.
Fisher, Ernest, Stock—St. Paul, indef.
Grace George Stock—Playhouse, New York, indef.
Grand Opera House Players—G. O. H., Bk'n., indef.
Grand Stock—Toronto, Can., indef.
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Galvin Players (A. H. McAdams, mgr.)—Akron, O., indef.
Gordinier Bros. Stock—Greenup, Ill., 27-Jan. 1.
Hyperion Players—New Haven, Conn., indef.
Hamilton Stock—Groversville, N. Y., indef.
His Majesty's Players—Montreal, Can., indef.
Harrison-Du Frayne Stock—Barre, Vt., 27-Jan. 1.
Harkins, W. S., Players—St. John, Can., 27-Jan. 8.
Keith Stock—Bronx, New York, indef.
Knickerbocker Stock—Knickerbocker, Phila., indef.
Lewis-Orliver Players (Jack Lewis, mgr.)—Clarksburg, W. Va., indef.
Lester Longman Players—Lynn, Mass., indef.
Lytell-Vaughan Stock—San Francisco, indef.
Longacre Stock—Bridgehampton, L. I., N. Y., indef.
Lewiston Players—Lewiston, Me., indef.
Lowe-Adair Stock—Marion, O., indef.
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Maher, Phil, Stock (Phil Maher, mgr.)—Lancaster, O., indef.
MacCurdy, James Kyrle, Players—Gotham, Bk'n., indef.
Manhattan Players (Paul Hillis, mgr.)—Dixie, Phila., indef.
Malley & Dennison Stock—Lawrence, Mass., indef.
Mozart Players—Elmira, N. Y., indef.
McWatters, Webb & Co.—Youngstown, O., indef.
Melville's Comedians—Little Rock, Ark., indef.
Marks, Ernie, Stock—Chatham, Ont., Can., 27-Jan. 5.
Marks, May Bell, Stock (R. W. Marks, mgr.)—Peterboro, Ont., Can., 27-Jan. 1, Belleville 3-8.
Maxwell Stock (C. M. Maxwell, mgr.)—Keaton, O., 27-Jan. 1, Crooksville 3-8.
North Bros. Stock—Omaha, Neb., indef.
Oliver Players (Otis Oliver, mgr.)—Richmond, Ind., indef.
Oliver Players (Ed. Williams, mgr.)—Topeka, Kan., indef.
O'Rourke, Jane, Players—San Diego, Cal., indef.
Orpheum Players (Nathan Appell, mgr.)—Reading, Pa., 27, indef.
Poli Players—Foil's, Washington, indef.
Poli Players—Scranton, Pa., indef.
Poli Players—Hartford, Conn., indef.
Park Theatre Stock Co.—St. Louis, indef.
Palace Players—Manchester, N. H., 27, indef.
Princess Players—Tampa, Fla., Jan. 1, indef.
Pabst Stock—Pabst, Milwaukee, indef.
Posty's Mus. Com. Co. (Chas. F. Posty, mgr.)—Toledo, O., indef.
Park Stock—St. Petersburg, Fla., 27-Jan. 15.
Parker Mus. Com. Co.—Drumright, Okla., 26-Jan. 1.
Shubert Stock—Milwaukee, indef.
Sherman Stock—Racine, Wis. (first half), Chicago (last half), indef.
Sherman Stock—Aurora, Ill. (first half), Elgin (last half), indef.
St. Clair, Norene, Stock, No. 1—Asheville, N. C., indef.
Strand Theatre Stock—Cedar Rapids, Ia., indef.
Shenandoah Stock—Shenandoah, St. Louis, indef.
Strand-Arcade Stock—Toledo, O., indef.
Stanley, Arthur, Stock—Vandalia, Ill., 27-Jan. 1, Duquoin 3-8.
Taylor Players (Wallace Amuse. Co., mgrs.)—Oswego, N. Y., indef.
Turner, Clara, Stock—New London, Conn., indef.
Union Hill Players—Union Hill, N. J., indef.
Van Dyke & Eaton Stock (F. Mack, mgr.)—Joplin, Mo., indef.
Wallace, Chester, Players—Oak Park Ill., indef.
Wakefield Players—Birmingham, Ala., indef.
Whitney Stock—Saginaw, Mich., indef.
Wigwam Stock—San Francisco, indef.
Wight Theatre Co. (Hilhard Wight, mgr.)—Milford, Ia., 27-Jan. 4.
Yonkers Stock Players—Warburton, New York, indef.

(Continued on page 20.)

THE NEW YORK CLIPPER

Founded in 1853.

THE FRANK QUEEN PUBLISHING CO. (Limited)

PROPRIETORS.

ALBERT J. BORIE,

EDITORIAL AND BUSINESS MANAGER.

NEW YORK, JANUARY 1, 1916.

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SOUTHWESTERN BUREAU

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ANSWERS TO CORRESPONDENTS.

DRAMATIC.

R. K. K., Rushford.—Address the American Play Bureau Co., 29 West Forty-second Street, New York City.

C. M. A., Lynchburg.—You cannot copyright a name or title.

MISCELLANEOUS.

F. T. B., Eagle.—C gets third prize and D fourth. First and second go to A and B, as they were high.

SINGER'S MIDGETS will make their first appearance at Loew's American Theatre Jan. 3.

WINSLOW and STEELE are now appearing at Castles in the Air and the Ice Palace atop the Forty-fourth Street Theatre.

THE BLUE BIRD PHOTOPLAY CO., INC., with Sol Berman at the head, is the latest concern to enter the motion picture field.

GEORGE ADE was in town last week doing Christmas shopping. At least, that is what he said brought him here.

"THE CINDERELLA MAN," by Edward C. Carpenter, was produced Dec. 23 at the Belasco Theatre, Washington, D. C.

THE AMERICO MANCINI GRAND OPERA COMPANY will begin a month's engagement in the French Opera House in New Orleans, La., Jan. 15.

AL. JOLSON, who has been spending the past few weeks in Florida, returned to New York last week to begin rehearsals for his new show in the Winter Garden.

THE ESTATE OF P. T. BARNUM has been appraised by the Connecticut Trust and Safe Deposit Co., as trustees under the will of the late showman, who died in 1891, as being valued at \$1,222,468. Mrs. Barnum, who receives \$40,000 a year for life, is now living in Paris, and is known as Baroness Nancy Barnum d'Alexandry Oregiani.

ROSE LESLIE and CLAIRE BERTRAND were badly bruised during a rehearsal of "Stop! Look! Listen!" at the Globe Theatre, when a platform leading up to a flight of steps used in the last act slipped and spilled the girls on the floor. In the New Amsterdam, Sadie Livermore, a member of "Around the Map" company, fell from a platform five or six feet from the stage.

MRS. CHARLES KLEIN will publish in book form a biography of her late husband.

VERA MICHELENA will make her screen debut in "The Wrong Way."

MIRIAM DOYLE will play in "Moonlight Mary," the new Rose Stahl play.

WM. A. BRADY'S production of "Sinners" re-opened Christmas Day at Columbus, O.

"THE DEVIL'S GARDEN" received its premiere Dec. 20 at the Apollo Theatre, Atlantic City, N. J.

BEERBOHM TREE left last week to fill his motion picture engagement at the Griffith studios in Los Angeles.

THE WALLACE THEATRE, in Wooster, O., was demolished on Saturday, Dec. 18, when escaping gas came in contact with furnace fumes. Nobody was injured.

THE SYNICO FILM PRODUCTION CO., INC., incorporated Dec. 20 at Albany, N. Y., for \$1000,000, by C. A. Burr, L. E. Warren and E. W. Nye.

DID YOU notice that the Christmas Number of THE CLIPPER had all the up-to-date news and reviews that should be found in a real trade newspaper?

THE WM. H. CRANE dinner, given to the veteran actor by his many managerial friends, will occur Sunday evening, Feb. 27, at the Waldorf-Astoria.

ALEXANDRA CARLISLE has been engaged by E. H. Sothern for a leading role in "David Garrick," which will be his next revival at the Booth Theatre.

FRANCIS POWELL will make the production of "The Girl in the Coffin," by Theodore Dreiser, at the Garden Theatre, in New York, Jan. 18.

VIRGINIA NORDEN appeared as an auctioneer at the Vitagraph Theatre, Christmas Eve, the proceeds of which went to furnish toys and Christmas dinners for poor children. Miss Norden also acted as Mrs. Santa Claus.

THE DRAMA LEAGUE OF AMERICA has issued a special bulletin on the play of "The Weavers," presented by Emanuel Reicher. It is, according to their bulletin, the literary and artistic treat of the season.

THE initial performance of "Some Party" took place in Baltimore, Md., Dec. 24. The company includes: Eddie Garvie, Tom Waters, Walter Lawrence, Stella Hoban and Agnes Finlay.

AS ANNOUNCED in these columns last week, the Vitagraph Co. will vacate the theatre bearing its name, and the house will resume its old title, Criterion. James K. Hackett will secure the house for his Shakespearean revivals.

YVETTE GUILBERT has decided to postpone her Western trip and will continue her concerts in New York. She gave a concert at the Maxine Elliott Theatre Dec. 26, and will be seen there Tuesday and Friday afternoons and Sunday evenings till Jan. 7.

VALESKA SURATT reached this city last week after an extended season on the Pacific Coast, during which she played in "Black Crepe and Diamonds," and completed for the Lasky studios in Los Angeles "The Immigrant," a motion picture on view this week at the Strand Theatre.

Miss Suratt closed her vaudeville tour in Milwaukee, and has accepted a play submitted to her by her manager, Frederic McKay, entitled "The Designing Mrs. Despard." After a month's vacation at Atlantic City she will begin rehearsals of this piece, or else, first of all, appear in a photoplay arranged by Mr. McKay from the novel, "A Woman of Fire," by Adolphe Belot, the famous French novelist.

"KATINKA" will be given as a special holiday matinee Thursday, Dec. 30.

THE SPRING MAID CO. was incorporated in Albany, Dec. 23, for \$5,000.

LILLIAN KELLER opened with the Harry Davis Stock Co.

MAURICE DIAMOND is appearing with Rosie Quinn in the Japanese ballet at the Winter Garden.

ALICE NIELSEN is the star of the grand opera company which opens Jan. 30 at the Cort Theatre, San Francisco, for two weeks.

HELEN TAVERNIER has been added to the cast of "The Eternal Magdalene," now playing at the Forty-eighth Street Theatre.

"WHEN TWO LOVE" is the title of a new operetta by Edmund Eysler, which the Shuberts have secured for production.

HELEN TAVERNIER has joined the cast of "The Eternal Magdalene" at the Forty-eighth Street Theatre.

"THE MELODY OF YOUTH," by Brandon Tynan, is announced as the first play to be produced by the new firm of Hackett & Tyler.

SPECIAL HOLIDAY FEATURES are being given by the Board of Directors of the P.-F. Exposition, San Francisco, as a post-season.

KIRAH MARKHAM and RUPERT HARVEY will play the leading roles in a one act dramatic playlet, "Copy," early in the New Year.

MISS SYDNEY SHIELDS opened in H. H. Frazee's new play, "The Head of the House," Christmas Day, at Paterson, N. J.

"BUNNY," a new comedy by Austin Strong, will be produced by the Henry B. Harris Estate Jan. 3 at the Hudson Theatre, with Lewis S. Stone in the leading role.

MADGE KENNEDY, who has been out of the cast of "Fair and Warmer" since Nov. 18, suffering from nervous prostration, rejoins this week.

THE CHICAGO OPERA CO., under the direction of Cleofonte Campanini, will give a series of performances in New York at the conclusion of its engagement in Chicago.

THE NEW YORK POST OFFICE, it is estimated by Postmaster Morgan, will handle 4,000,000 parcels for this holiday season. Pessimists take note.

THE IMPERIAL FILM EXCHANGE last week began in the United States District Court a suit for \$750,000 alleged damages against the General Film Co. and its individual corporate members.

ELEANOR PAINTER, star of "The Princess Pat," gave a Christmas party Saturday night to members of the company on the stage of the Cort Theatre, where the company is now playing.

ANNOUNCEMENT has been made of the engagement of Margery Maude to Thomas Achelis, known on the stage as Paul Gordon. They are both appearing with George Arliss in "Paganini."

PAVLOWA will make her farewell appearance to New York, Sunday night, Dec. 26, at the New York Hippodrome. John Phillip Sousa has arranged a special musical program for this engagement only.

"IN COLD TYPE," a newspaper drama by Thomas T. Hoynes, is rehearsing under the direction of Charles D. Pitt. Included in the cast are: Burton Churchill, Irene Oshier, Eugene Powers, Alfred Moore, E. P. Sullivan, Frank Wupperman, Adelyn Wesley, Warren Cook, Archer Curtis and Charles Lynch.

VAUDEVILLE

BY JACK EDWARDS.

ALEX. PANTAGES TO VISIT NEW YORK AFTER THE HOLIDAYS.

TO COMPLETE LOEW DEAL.

The long looked-for visit of Alex. Pantages, president of the Pantages Circuit, to New York, to complete arrangements with Marcus Loew to book in conjunction, is announced for after the Christmas holidays.

It was understood before Mr. Loew returned from his trip to the Coast that Mr. Pantages would come to New York. The affiliation of both circuits would enable the Loew Agency to give its acts a complete route of some fifty weeks.

It will also serve as big inducements for the Loew people in getting many new big time acts.

THREE MORE LOEW HOUSES.

The Majestic and Flatbush Theatres, in Brooklyn, N. Y., and the Miles, in Pittsburgh, Pa., in all probability will be added to the Loew Circuit, beginning January, 1916.

The Majestic, in Brooklyn, has heretofore played only legitimate attractions. The Flatbush originally was booked through the Loew offices.

The Miles, in Pittsburgh, several weeks ago was closed by Miles himself, after a trial of the vaudeville policy.

TWO SHOWS AT PALACE NEW YEAR'S.

The Palace Theatre will celebrate New Year's Eve with two separate performances, the first starting at 7.30 and the second at 11.30. The second show will have as an added feature an impromptu carnival by all the artists on the bill.

THE RATS SCORE ONE!

Some house managers of vaudeville theatres, without any regard for either the audiences or performers, sell the privilege of vending peanuts and candies during their performances. This is more prevalent in the South and West than elsewhere. Recently, at a St. Louis theatre, an act was on the stage and a lady was singing a song, when suddenly the discordant voice of a vendor was heard calling out "Bee-nuts unt gan-dees!" and the effect upon the lady performer is more easily imagined than described.

It broke her all up, and she had to leave the stage. The house manager notified the manager of the act that he was fined \$10, because the lady did not finish the song. The performer thought this a rather high-handed proceeding and consulted the other players on the bill, who declared it was an outrage that should not be submitted to. It transpired that all of the players on the bill (except two, who have since joined the organization) were White Rats, and they told the performer who was fined not to submit to it, and that they would "walk out" with him if necessary. The performer sought the manager, and said:

"Mr. Manager, do you insist upon me paying that fine?"

Manager.—"Yes, I do, the act was not properly performed, and you pay the fine!"

Performer.—"You are neither a judge nor jury. What right have you to fine me? Why don't you fine the peanut peddler, who was responsible for the trouble?"

Manager.—"That peanut peddler has a right to be here and that fine goes!"

Performer.—"Very well, if that is your decision, but I give you warning if I am fined your house will be dark to-morrow," and he turned on his heel and walked out.

The manager followed and said, "What do you mean by my house being dark?"

Performer.—"What I mean is this: All of the players on your bill are White Rats, and if I am fined there will be no show here to-morrow."

It is needless to say the fine was remitted.

SANDOW REPORTED KILLED.

A special dispatch from Los Angeles, Cal., states that Eugene Sandow, the strong man, was executed, last June, in the Tower of London, as a German spy.

Sandow was well known on this side, having played all the principal vaudeville houses as well as appearing at the head of his own companies.

MRS. CASTLE SAYS NO.

Mrs. Vernon Castle, who returned to New York last week, sets at rest all reports about that Castle divorce.

"I'm sick and tired of denying that Vernon and I are going to get a divorce. We are never going to get it, and that's final."

Vernon Castle is now at Old Point Comfort getting an aviator's license, preparatory to leaving for England to join the flying squadrons.

Mrs. Castle will shortly make her vaudeville debut as a "single" in New York.



ISABELLE MILLER
In "The New Boarder."

VAUDEVILLE SUPPLANTS SHOWS.

Owing to the scarcity of road attractions, the Grand, Terre Haute, Ind., will put in vaudeville, Jan. 10, in connection with the feature pictures.

MIKE BERNARD SUED.

Florence Julia Brown, known in vaudeville as Florence Courtney, of the Courtney Sisters, filed suit in the Supreme Court last Wednesday, Dec. 22, for a divorce from Mike Bernard, the pianist.

CHANGE IN READING.

Keith's vaudeville is now playing at the Hippodrome, Reading, Pa., having changed houses with the stock company, which opened at the Orpheum, there, Dec. 27.

PLAYING HER LAST WEEK IN VAUDEVILLE.

Marie Cahill, who, through her manager, Daniel V. Arthur, announced that she would cancel all her vaudeville bookings, is playing her last week in New Orleans, La. Miss Cahill, through illness, was unable to appear until Thursday night, Dec. 28, when she was given a large reception.

MAUDIE MALLIA, of the New York Hippodrome forces, collected over \$200 for sale of programs at The New York American Christmas Tree Benefit, at the Hippodrome, Sunday night, Dec. 19. She has retained one program, containing the autographs of nearly all the acts who appeared.

TWO SHOWS NEW YEAR'S EVE.

All the vaudeville houses in New York will give two performances on New Year's Eve. The second performance will start in most theatre at 11.30 P. M. Celebrations on the stage of many of the houses will be held by the acts appearing.

JACK BOYCE has been on the sick list, but is now able to be about.

JOE DAVIS is now working with the Tenly and Elmer act.

BILL RENO has gone to Montreal to appear in stock, tabloid and musical comedy.

BOB MORRIS blew into Boston recently from the middle West, where he played several weeks' engagements.

LYDELL and HUGHES jumped from Chicago to Boston after playing their Western engagements.

JAMES MARRON, who has been West for several years, is now in Boston. In former years he was of the team of Marron and Parent.

BERT HOWE, rube comedian, of the green umbrella fame, played a three days' engagement recently with two other acts on a fifty-fifty basis, at the end of the time played. Each act, individually, received fifty cents each for their share.

MUSICAL BUSKIRK was billed to appear at the old Howard, Boston, week of Dec. 20, but did not play, claiming that he did not have a contract for the date.

PERFORMERS PLAYING the Park Theatre, Manchester, N. H., said that the ghost failed to materialize at the close of their engagement, Saturday, Dec. 18, but found on their return to hotel that the management had settled their room rents. But he was nowhere to be found. A settlement, though, is expected.

LOTTIE DWYER, in place of Doll Farlardeau, played Whitinsville, Mass., Saturday, Dec. 18. After doing her act she was hustled into an automobile and taken to Lynwood, where she did another turn. She then went to Uxbridge, where she also appeared, and was then driven back to Whitinsville, where she finished out the evening—four shows in all. Some booking for a very small salary for one night, and ten per cent. to the agent. Cost of making the tour from Boston \$2.25, round trip. She claims she had as much as two dollars left for her evening's work. Why does the actor or actress do this unless they are paid for each house they appear. A prominent booking agency of Boston booked this flying trip.



CHUNG-HWA COMEDY FOUR,
A Vaudeville Feature.

WHITE RATS SCORE BIG VICTORY.

B. S. MOSS TO PLAY ONLY ACTS HOLDING UNION CARDS.

KEENEY LIKELY TO FOLLOW.

Harry Mountford, the "firebrand" of the vaudeville situation, fired the first gun for victory last week, when B. S. Moss, who controls some ten houses in New York, announced that no acts will be played in any of the Moss houses unless they hold a White Rat Union Card. The order went into effect last Monday, and when acts reported for rehearsals they were asked to show their cards.

In one of the Moss houses the entire bill of six acts were ordered to take out cards, and the rehearsals were delayed until word was sent to the White Rats Clubhouse, and cards were issued for each act.

Frank Keeney, who recently spoke at a Rat rally in the clubhouse, on Forty-sixth Street, is likely to follow, on Jan. 1, 1916, and it is announced that he will book through the Moss Agency.

Mountford's greatest fight will be with the actors. Slowly but surely he is convincing them that organization will be the only remedy from the abuses they have suffered for many years.

Mountford isn't fighting the managers, he is with them. The manager needs protection as well as the actor, and with the plan working that Mountford has been advocating a general good feeling will be felt all around.

Mountford is against the actor who closes at a minute's notice on account of a bad position on the bill, and says that the managers are to be protected in many ways as well as the actor.

As a body, the actors could control the vaudeville situation, and with Harry Mountford as their leader they will finally come into their own.

Pull together, that's the secret.

THE WHITE RAT.

Dr. Helen Dean King has made an exhaustive scientific study of the White Rats, and finds that all her pets are as tame as squirrels. Dr. King lets down the front of the model cage and takes out a rat by his long, pink tail. He nestles in her hand and nibbles the air as a pretty white rabbit might, wiggling his funny little nose, while his sisters and brothers or mates peep over the edge of the door sill.

They are perfectly clean. The cages have removable floors which are taken out once a week and renovated in a steam vat; the floors are then strewn with clean wood and paper shavings and put back. No stone is left unturned to keep the rats clean and healthy.

It is Dr. King's contention that a white rat is a much safer, saner, more sanitary pet for a child than a cat or a rabbit.

MOLER, MANAGER.

Harry Moler, formerly treasurer of the Empress Theatre, Grand Rapids, Mich., has been made manager of that house.

NEW PORTLAND THEATRE CHANGES

James W. Greely, many years a big figure of theatricals in Portland, Me., has acquired an interest in the New Portland Theatre, playing vaudeville, and will take charge of the house, Monday, Dec. 27.

Mr. Greely opened the house in 1910, but later sold out and took over the Congress Theatre, changing the name to the Greely Theatre.

Mr. Greely announced that the present policy of vaudeville will be retained.

COL. SAM HOLDSWORTH DEAD.

Col. Sam Holdsworth, of the vaudeville team of Holdsworth and Norcross, died at the St. Paul Sanitarium in Dallas, Tex., on Friday, Dec. 24.

The team had been playing a week at the Majestic in Dallas, when Col. Holdsworth was taken very ill and removed to the sanitarium.

ACTORS HOLD CHRISTMAS IN HOTEL VAN BUREN, CHICAGO.

The Cora Youngblood Corson instrumentalists always observe Christmas with a tree, and this year held that function at the Van Buren Hotel, in Chicago, when 211 presents were handed out to the nine girls of the act. J. Leslie Spahn, the manager, and a half a dozen visitors, including a brother and sister of Gladys Cronk, who ran down

from Norwalk, Wis., and Mr. and Mrs. C. H. Meredith and son, E. E. Meredith.

The affair was highly enjoyable in every respect. Mr. Spahn acted as Santa Claus, and distributed the presents with many jesting remarks, which added to the gaiety of the occasion.

The girls sent a present to Fred M. Barnes, which was not on the tree. Mr. Barnes booked the act for fairs last season and all of them got to know him intimately. They made the gift of the pooby order, but it was a clever idea, and pleased him very much. C. G. Conn presented Cora Youngblood Corson with a gold euphonium with numerous jewels distributed over it. Various valuable gifts were exchanged and many presents came from a distance.

WILLIS P. SWEATNAM'S RETURN TO VAUDEVILLE.

After an absence of several years Willis P. Sweatnam, one of vaudeville's greatest portrayers of the negro, will make his comeback in the vaudeville houses, on Monday, Jan. 3, at the Royal Theatre. He will present for the first time a new one act comedy, called "In Old New Orleans."

McCOY RESIGNS.

Dan McCoy resigned as manager of the Empress Theatre, Grand Rapids, Mich.

He will return to Chicago and enter the Sullivan & Considine office.

GREAT OUTDOOR SPORT.

Fred Mardo, manager of the Marcus Loew Boston Booking Office, came in fourth in the Christmas Day swimming race held at City Point.

These out-door sprints of fifty and one hundred yards take place every year under the auspices of the "L" Street Swimmers Club.

The absence of ice was a disappointment to the field of swimmers.

J. C. MATTHEWS RECEIVES MANY CARDS.

J. C. Matthews acknowledges Christmas cards from the following up to Christmas Day: Sam Kahl, La Follette, Fred G. Nixon-Nirdlinger, Harry Weber, Cora Youngblood Corson, Frank Q. Doyle, Mr. and Mrs. Ed. W. Rowland, William De Hollis and company, Shreck and Percival, Jack Fox, Fred Hicks, Mullin Sisters, Florence Rayfield, Kelsey Sisters, John and Winnie Hennings, Martha Russell and Patrick Cathoun, Will Cunningham, Mason and Murray, Mr. and Mrs. Makarenka, Mary Dorr, Mr. and Mrs. Norman Friedenwald, Florents Family, William Rosenblum, Mercedes, Mr. and Mrs. Axel Christensen, Fennimore Cooper Towne, Ishikawa Bros., Frank Clark, Van and Belle, Sam Baerwitz, Will J. Harris, McRae and Clegg, Williams and Fuller, Inness and Ryan, Tom and Stacia Moore, Jim Marco, Beaumont and Arnold, Leon and company, Libby and Trayer, Walter S. Howe, Charles Jacobs, Mr. and Mrs. W. H. Fogg, Tom Quigley, Claude Austin, Franks and Addington, Frankel Bros., Joe Hewitt, Greene and Parker, Joseph E. Watson, Wartenburg Brothers, Le Roy and Cahill, Howatson and Swaybell, De Witt, Young and Sister, Ray Merwin, George B. Alexander, Lewis, Belmont and Lewis, Henry Berlinghoff, Bert Goldman, W. B. Patton, Will Cromwell and Marion Cross.

FANNIE BRICE FOR VAUDEVILLE.

Fannie Brice, who left the "Nobody Home" company in Chicago, will shortly make her return to vaudeville.

RE-UNITED.

Chas. H. Burke and Pat Touhey have re-united, and will appear in vaudeville with their Irish comedy, "Casey's Visit." Alf, Wilton is looking after their bookings.

NO BERNHARDT TOUR.

Definite word has been received from Paris, stating that Mme. Sarah Bernhardt has given up all idea of coming to the U. S. Although not seriously ill, her doctors advise her that it will be next to impossible for her to take such a long trip.

A WORKING CARD FOR ACTORS!

At the first suggestion of requiring an actor to have a "working card" to permit him to follow his vocation, a pronounced discord jars the sensibilities of most of us. But, on mature reflection, when we have carefully considered the subject in all of its bearings, the necessity for it, its object and what it may accomplish for both the actor and the manager, the discord disappears as we reach the conclusion that, after all, it may be the means of establishing the amusement business on a harmonious foundation between actor and manager, unknown and undreamed of in the past.

There are many hardships which the actor is subjected to that are unreasonable and unfair, because they are inflicted upon him by a power that is stronger than he is, and he is brought face to face with the fact that he must "bear the ills he has, or fly to others that he knows not of." He is often subjected to indignities and humiliation by pompous booking agents and their underlings that are unbearable and unnecessary. He is frequently treated in an overbearing manner by the boorish house manager.

In booking his act he is required to accept a contract that is unfair, or go without an engagement. Even then, the contract has so many loopholes that the manager can crawl through that it is little more than "a scrap of paper" as far as the performer is concerned. All of this is wrong, and the actor as an individual is powerless to resent it.

In combination with several thousand fellow workers, it is somewhat different; the actor can then have his wrongs righted through the proper authority in his organization. Here is where the "working card" comes in—when each member in good standing must have a card all of his brethren in the profession can recognize him as one entitled to their friendship and support, and his grievances become theirs, if they are just and proper. The working card will compel managers to give to performers a just and equitable contract and make them conform to it, and will secure to the performer that gentlemanly treatment to which he is entitled. On the other side, the performer will be bound to fulfill every requirement of the contract relating to him or suffer the penalty of suspension from his organization. Without the working card there would be deceptions and evasions innumerable, and great injury might result to all parties concerned.

All honorable and fair minded people in the profession—managers, performers and agents—who really want to do what is right, will recognize in this method a remedy for the many contentions and bitter controversies which heretofore have been treated in an arbitrary manner.

JOAN SAWYER'S TO OPEN.

Joan Sawyer has completed her vaudeville bookings, and expects to open on New Year's Eve her new dance parlor, "Joan Sawyer." It's the old "Palais de Danse" renamed.

George Harcourt, her dancing partner, will be one of the features.

COMPANIES IN TABLOID PLAYS.

Broadway Girls (Hal Wattle, mgr.)—Pittsburg, Kan., 27-Jan. 1, Parsons 3-8.
Carter, Suzanne, Mus. Com. Co.—Trinidad, Colo., indef.
Deloy's Dainty Dudes (Eddie Deloy, mgr.)—Waco, Tex., 27-Jan. 8.
Enterprise Stock (Norman Hilyard, mgr.)—Chicago, indef.
Empire Girls (Fred Siddon, mgr.)—Mt. Carmel, Pa., 27-Jan. 1.
Lee, Jas. P., Mus. Com. Co.—Bisbee, Ariz., indef.
Loring's Musical Revue (M. J. Meaney, mgr.)—Middleboro, Mass., 27-Jan. 1.
Osman's, Billy D., Mus. Com. Co. (Thos. McCracken, mgr.)—Washington, Pa., 27-Jan. 1.
Pepper's Dixie Maids (M. P. Smythe, mgr.)—Beaumont, Tex., indef.
Sub-Marine Girls (Merseureau Bros., mgrs.)—Keyser, W. Va., 27-Jan. 1.
"September Morn" (Rowland & Clifford, Inc., mgrs.)—Elkhart, Ind., 30-Jan. 1.
"Sunny Side of Broadway" (Boyle Woolfolk, mgr.)—Decatur, Ill., 30-Jan. 1.
"This Way, Ladies" (Halton Powell, Inc., mgr.)—Joliet, Ill., 30-Jan. 1.
United Mus. Com. Co.—Youngstown, O., indef.
Young, Pearl, Players (Bill Buhler, mgr.)—Grand, Boston, 27-Jan. 1.

MINSTRELS.

Coburn's—Gainesville, Fla., 29, Ocala 30, Lakeland 31, Tampa Jan. 1.
Field's, Al. G.—Zanesville, O., 29, Cambridge 30, Wheeling, W. Va., 31, Jan. 1, Steubenville, O., 3, E. Liverpool 4, Sharon, Pa., 5, New Castle 6, Johnstown 7, Altoona 8.
Morgan's—Cedar Rapids, Ia., Jan. 2.
O'Brien, Neil (C. F. Hodge, mgr.)—Mobile, Ala., Jan. 1.
Richards & Pringle (Holland & Filkins, mgrs.)—Geary, Okla., 29, El Reno 30, Kingfisher 31.

PALACE.

(ELMER F. ROGERS, MGR.)

The matinee Monday was the biggest this theatre has had in several months. It was one of the largest crowds in the history of the house.

The program was up to the usual standard, with the possible exception of one or two acts. Dancing played an important part of the bill, with singing as a second feature.

The Mutual Weekly, with views of the past week, entertained.

ARNOLD and ETHEL GRAZER, in a dancing and musical specialty, opened, and scored. The act is a good one, the man executing an eccentric and a toe dance that was the best thing offered here in some time. The young woman makes a good appearance, and does horn and piano solos that went over.

CONLIN, STEELE and PARKS, in songs, dancing and piano playing, in position number two, had little trouble in going over big. The comedy is a little far fetched at times, but is well put over. One of the men tries to inject "nance" stuff into the act as a feed to the comedian, but this is entirely unnecessary. The young woman does well in what little she has to do. The rag-time playing of Conlin, was the feature, and is a life saver.

THE SEVEN HONEY BOYS, with a first part of a minstrel show, was little short of a clean up. Each one is a finished performer and does a single with good results. The two end men put over some up-to-date gags mingled with some old boys. The best songs included "Old Bill Bailey" and "The Little Grey Mother," the last one creating several encores. The dancing of Tommy Hyde proved a big feature. This boy surely can use his feet some. The yodeling done by Paul Van Dyke sent the act up to an artistic standpoint.

VIOLET DALE, replacing Belle Blanche, walked away with the bill. She is an artist that should be headlining instead of filling in. She gave impersonations of Lillian Shaw, Richard Carle, May Vokes, Pavlowa, Mrs. Leslie Carter, and Nani-mova. It would be a difficult matter to say which one she did best as each one was a distinctive hit. She possesses an abundance of personality, and in the Pavlowa impersonation executed a toe dance so cleverly that the large audience gave her a tremendous reception.

HENRIETTA CROSMAN, in a new comedy playlet by Frances Nordstrom, entitled "Cousin Eleanor," assisted by a clever little company of five people, pleased. (See New Acts.)

ADELAIDE and J. J. HUGHES opened the intermission, and their third week here, and again proved one of the features. They are presenting an entirely new repertoire of dancing this week, featuring their "Bird and Cat" dance, executing this beautiful dance remarkably well. This act can easily be programmed vaudeville's classiest dancing team. Edward Davis offered a violin solo during dances, and greatly pleased.

JAMES C. MORTON and FRANK F. MOORE, offering the same act that they have been showing for several years, captured the laughing hit. As long as the audience will stand for the old stuff, why change. At any rate, it's about time these boys showed something new. At the present time too much burlesque material is being used. Morton, as usual, does the bulk of the work, but Jim would go a hundred per cent. better if he would get a few more catch lines. The whistling battle, and Morton's recitation at the finish, put the act over big. Moore works in a more quiet manner, and benefits to a great extent.

NORA BAYES suffered greatly on account of a poor selection of songs. The audience began to leave their seats in the middle of her performance, and before she finished over one quarter of them had left the house. Miss Bayes retains the "Robin" song which she should discard at once. Her other numbers, with the exception of her first, should also be replaced with some newer ones. Miss Bayes is too clever an artist and too valuable a vaudeville feature to let her act deteriorate. At the Monday matinee she "fopped," to use the well known term.

It would be a big injustice to WARD, BELL and WARD, on account of the late hour allotted them, to say that they didn't go over. They held the closing position, and regardless of this fact and the audience leaving their seats, made what remained sit up and take notice, with their capable dancing. Jack.

CLIFFORD C. FISHER, INC., is the title of a new \$10,000 corporation in which Clifford C. Fisher, Abraham Goldberg and Louis J. Rossett are directors.

COLONIAL.

(ALFRED T. DARLING, MGR.)

The show at the Colonial this week can be registered as one of the best variety bills the house has had since Al. Darling began being called manager.

The fickle public only wanted a fuss made over this house to draw them into it. On the whole the shows are not better to any great extent, as the house has always had a bill of first water talent, but the box office suffered a horrible spell of seakiness for a season or so, and then the deluge of "fuss" came, the Colonial was made the recognized leader of the Keith Circuit, the crowds began to flow back, and the delapidated box office was rescued from a watery grave. But to get back to the show offered this week. It's vaudeville, and good vaudeville from gong to gong.

Monday evening Julius Lenzberg and his musical octette struck into "The Nominee" march, to a pretty slim looking house at ten after eight. That's another thing to the Colonial's credit—that of having that elites' hour of arrival, for by nine o'clock the house was filled up. Every one of 'em got the surprise of their young lives, too, in MILO (New Acts), an impersonator *de l'uxe* of farmyard animals and birds. In fact, he imitated in sounds with his mouth everything that flies in or out of the woods but a "nut"—and a guy named Adler did that earlier in the evening.

"THE FOREST FIRE" is well featured, and from a scenic effect point of view was something of a marvel to the Colonial crowd. But there's lack of acting among the company in spots that detracts from the good work of the four principals. For something to look at the effects make the audience overlook the very melodramatic "ninety and nine" tint to it all. It closed the first half of the show, of which FELIX ADLER was the first real hit of the evening, with his easy going delivery of nonsensical songs, and mannerisms, while the ventriloquist bit, using a stage hand for the "dummy," cleaned up for him.

The bill got a lively shaking up from the way the acts were programmed, ERFORD'S SENSATION being swung from closing to opening the show. A good "bit" turn of the thrill sort, with the final teeth to teeth stunt, a strong finish up one.

HAYDN, BORDEN and HAYDN suffered from a too early spot, in "No. 3." The boys worked well all the way; the English double number creating its usual amount of fun, and though the applause dished out to them came across strong at finish it was tardy and appeared of the lazy brand. Then, when the audience realized the boys were through for the evening it went at the clap thing with a vengeance. But by then, Haydn, Borden and Haydn had their make-up towels busy.

BANKOFF and GILIE, one of the leading dancing couples in vaudeville to-day, also suffered from the lazy mood of the Colonialites, in following spot. Their posey dances, together and singly, were as cleverly gone through as anytime they've played local houses, and the late applause was the only reason they wouldn't give more display of their grace, finishing with the cakewalk number.

The crowd evidently needed a stretch, for after intermission it appeared wide awake for everything, with WILLARD causing those who had not caught his performance before, gasp with the way he "grew" in front of 'em. Willard's act seemed to run short.

ANNA LAUGHLIN and BILLY GAXTON (New Acts) were given a fine ovation and their song and patter material took fairly well, though the act is shy on anything "big." Miss Laughlin's good voice carrying it over.

FRANK NORTH and COMPANY also enjoyed good treatment, his "Back to Wellington" comedy satire doing about second to the huge hit scored in the next spot on the bill by Milo.

THE FIVE STATUES, a posing and hand to hand balancing, strength act, closed the show at 11.10, and the house remained quiet throughout their finely worked out offering. Tod.

COOK AND LORENZ REUNITED.

Jim Cook and Jack Lorenz have settled their differences and are once more a team. They have been separated a year and a half.

GOULD GETS PASSPORTS.

Billy Gould has succeeded in securing his passports, and sailed yesterday on the Rotterdam for London, where he will join his wife, Belle Ashlyn.

PROSPECT (BROOKLYN).

(WILLIAM MASAUD, MGR.)

There is a lengthy list of vaudeville acts at the Prospect this week. A shortening of several turns' allotment of time, on the platform, would have speeded things up considerably.

BELLECLAIR BROS., one of the first male teams to present the now familiar "strong man" turn, which has become a standard offering in the two-a-day, have a pretentious act in their current specialty that ranks with any similar combination in vaudeville. There is plenty of class to the Belleclair act, and the athletes *gum* through their routine in an easy, nonchalant fashion that betokens long and arduous training.

ALDERMAN FRANCIS P. BENT, a local statesman, gave a lecture on Mexico, illustrated with colored slides. Some of the slides were good, and others reminiscent of those awful works of art which used to be considered quite the proper caper when the illustrated song was in the throes of its initial wave of success.

CORBETT, SHEPARD and DONOVAN really started the show. Here is a three man combination of the familiar rathskellar type, which should create a fresh demand for their style of entertainment. Corbett has a remarkable voice, sweet, rich and of resonant baritone quality, running well into the tenor register. It would be interesting to see what this boy would do if his voice was properly cultivated and his enunciation corrected. As it stands now Corbett has a little something on any comic opera baritone heard on Broadway in many a long day, and to his eternal credit always sings true to pitch, never deviating a fraction of a tone from the key. Shepard is also a good singer, and Donovan a capable pianist.

ARNAUT BROS., acrobatic clowns, who fiddle industriously while tumbling and dancing about the stage, pleased the young folks immensely.

MINNIE ALLEN fooled the bunch with her opening song, in which she introduces a little parlor magic. That billing Minnie carries, though, should be eliminated. She is not "a little volcano of mirth," as the program would make us believe, but she is an enterprising little woman and should receive full credit for trying to present a single away from the conventional. Her method of changing costumes is unique in the extreme, and better and more suitable songs would work wonders for her.

After Miss Allen's offering came Sarah Padden and Company, and right here the bill received a belt that threatened to put a damper on the entire proceedings.

"THE LITTLE SHEPHERD OF BARGAIN ROW" is the name of the alleged playlet Miss Padden and her company presented. As a drama the piece is puerile, containing long-winded, old fashioned speeches, very little action and about the most tiresome, unnatural set of characters ever gotten together. The cast contains two men, namely Dan Mack and Raymond Ripley, who know how to act, both of whom manage to make the absurdly melodramatic lines passably intelligible.

MISS PADDEN sings her lines monotonously in an attempt apparently to suggest a sort of Rose Stahl shop girl type, and Natalie Blakely seems to have studied her profession in the same school of acting. The whole affair is badly written, poorly acted and amateurishly presented.

CHAS. OLCOTT, assisted by a piano, a pleasing personality, a nice degree of assurance and some excellent material in the way of a comic opera burlesque, entertained cleverly for fifteen minutes.

LEONARD GAUTIER and his trained dogs and ponies, with the toy-shop setting, could have cut five minutes from his act and not lost a thing by so doing. The ponies are cute little beasts, and the dogs evidenced first class training.

VANDERBILT and MOORE dance delightfully, sing very badly, and altogether present a pleasant and diverting vaudeville specialty. The act needs songs and better comedy material.

THE VICTORIA FOUR, a male singing quartette, clad in classy dress suits, vocalized harmoniously.

DONAHUE and STEWART, a man and woman comedy act, discloses one of the best eccentric dancers in the business in the person of Mack Donahue.

ROBBIE GORDONE, a shapely young lady, in a series of interesting poses, made a first rate closing act. Harry.

KEANE IN VAUDEVILLE.

Robert Emmett Keane opened in vaudeville Monday in Pittsburgh. He recently left "Within the Loop" in Chicago. The question of salary with the Messrs. Shubert was responsible for the step.

NEW VAUDEVILLE ACTS

PROCTOR'S FIFTH AVENUE.

(WM. QUAIL, MGR.)

Henrietta Crosman (Sketch).

22 MIN., FULL STAGE.

Palace.—Monday afternoon, Dec. 27, Henrietta Crosman offered for the first time here a one act comedy, called "Cousin Eleanor," by Frances Nordstrom.

The little playlet doesn't give Miss Crosman much opportunity, and but for her reputation would have fared rather badly.

The story told is along familiar lines, and at that is poorly constructed. In brief, it tells of a young married couple who have just been blessed with their first. The husband, it seems, before his marriage had a love affair with a chorus girl. Cousin Eleanor hears of it and, through a ruse, gets the wife and husband out of the home, impersonates the wife, gets the letters, and everything ends happily.

Miss Crosman was Cousin Eleanor, and, while she acted the role in her usual capable way, is deserving of something much better to show her talents off to the vaudeville patrons. Grace Goodall, as the chorus girl, was her chief support and acted natural. The remainder of the company of five had little or nothing to do. Miss Crosman should try again. Jack.

Laughlin & Gaxton (Singing and Talking).

21 MIN., ONE AND ONE AND ONE-HALF.

Colonial (Dec. 27).—Anna Laughlin and William Gaxton are a new combination to vaudeville. Their talking and singing turn was received in a fair way by the Colonial audience Monday night. In the first place the opening talk needs much pruning to get the act down to about fifteen minutes. Miss Laughlin is as pretty to look at as her voice is still clear and musical. Gaxton's arms appear to be beyond his control, and until he refrains from too much waving and posing of them it will be a noticeable bad feature in the turn. He has no singing voice to speak of, his personality alone being about all that allowed his passing muster Monday night. The theme of the talk is consistent and funny, and too much of it is the only mark not to its credit. They can re-arrange a bit to their own benefit, and even change the Eskimo number that is very musical comedy material, though it does show off Miss Laughlin's voice nicely. After a nice ovation the crowd appeared to be disappointed. Tod.

Milo? (Tramp Comedian).

12 MIN., IN ONE.

Colonial (Dec. 27).—Not alone on the unique "surprise" idea of this chap's act did he claim the bit of the show here, Monday night, for he is one of the best impersonators of things fowl and other species of the animal society, besides being an exceptionally good to listen to whistler that the variety stage has had in many seasons. Milo? as he is billed, with some extra program matter relating to the makers of "her" shoes, costumes, etc., possesses a rich tenor voice, and his opening off stage with an operatic number, puts his audience in line to expect a female, probably many having a certain posing act in mind. Therefore his entrance gets a great laugh. A series of imitations of farmyard stock, birds, etc., is then offered, and he finishes with "When You're in Love With Someone Who Is Not in Love With You" in that clear tenor voice, and finger whistles the repeat for exit. Milo? scored what his turn is worth at the Colonial. Tod.

"Guilty As Charged" (Sketch).

20 MIN., INTERIOR.

Proctor's Fifth Avenue (Dec. 20).—A police court is the scene of action. Two lieutenants, each in line for promotion to captaincy; a patrolman, a police commissioner, a court attendant, and an Italian girl are the characters. Following a "fining" of thirty days' pay of the patrolman by the Commissioner for being two blocks off his ground, and giving an unsatisfactory reason, the main case comes up, that of the "misuse of police property" by Lieutenant Levy. He is charged with having taken a picture of a criminal from its place in the Rogues' Gallery and given it to an Italian woman, an immigrant, who had pleaded her case with him and told him that she wanted that only photograph of her dead husband "for the baby's future." The husband, a blackhand, had sent for his young bride to come to America. While she was on her way he was arrested, sentenced to

Sing Sing, and had been killed while working among the stone quarries. The pleading wife sought help from Lieutenant Levy, whose heart gave way to her grief and he passed the picture over to her. There was no proof against him until his opposing candidate for the captain job, Lieutenant Kane, hunted her up. At the hearing the girl feigned "nunga stand Ing-lish," but finally did confess to the Commissioner that Lieutenant Levy had shown but not given her the picture. Finally the lieutenant confesses he is guilty, but instead of being "broke" by the Commissioner, he is congratulated for the deed he did in thinking of his own little ones at home, and given the promotion, much to the disgust of one, Kane.

It is an interesting police sketch, with the strong, good dramatic work of the Levy and the girl characters holding the big attention, though the role of the commissioner was very capably portrayed, as were those of the lesser important ones of the patrolman, Lieutenant Kane and the attendant, the latter being the butt of the commissioner's comedy lines, that relieves it all from becoming too heavy. It will "go" on the big time, "dressed up" with a special set. Tod.

AMERICAN.

(CHAR. POTSDAM, MGR.)

Holiday week was well taken care of by an unusually good bill, and fairly well balanced, matinee, Dec. 27.

HELEN PINGREE opened the performance, and her work was deservedly well appreciated.

THE REED SISTERS are all right. Their act is dancing, and making several changes of costume. Their terpsichorean efforts were as good as their clothes, and their apparel was A 1.

THE CREOLE BAND called for the services of six colored musicians, who played harmoniously on the violin, bass violin, clarinet, cornet, guitar and trombone. The seventh member of the act appeared in burnt cork, while his associates were all light colored individuals. Hence the title. The dark one was a good aged "darkey." He sang "Old Black Joe" splendidly, and contrary to time honored custom, tenor instead of bass. The act was one of the big hits of the afternoon.

ARMSTRONG and FORD we reviewed a few weeks since, at another theatre. Their characters of an English fop and a policeman are well sustained. Their material is also good, and we are glad to relate that the laughing (?) spells indulged by the cockney have been curtailed.

"THE EVIL HOUR" is a playlet that is really worth while. It is reminiscent of the play, "The Devil," without, however, having any of its lines or situations. It tells the story of a libertine who has the devil for his butler. The rouse draws an intended victim with the idea of accomplishing her ruin, but right here Mr. Satan interposes. His reasons are unique. Had the girl voluntarily given away, Beelzebub would not have interposed, but an advantage was taken of her innocence and helplessness, which, according to his Satanic majesty, was "unfair."

The act was nicely handled by the two men and the girl entrusted with its presentation.

The man playing the libertine, at times was a bit too melodramatic. A minor fault, easily remedied.

THE MOSCROP SISTERS, in acrobatic songs and dances, were well received. The male impersonator also did nice work.

AL. FIELDS and COMPANY, in "The Mystery of a Hansom Cab," was the big laughing act of the bill. Mr. Fields and his comic opera cab and horse produced a small sized riot. Mr. Fields' comedy and his comedy methods were a genuine treat. His company, especially the straight man, were very capable folks.

KELLY and POLLOCK had some trouble in getting a start after this act, but when they finally got going, they showed us work of real merit. Not until late did it dawn upon us that Miss Pollock was none other than little Emma Pollock, of those happy Harrigan days in this city, well—a few years ago. When she sang "Maggie Murphy's Home" it brought a lump to more than one throat, and they weren't necessarily masculine ones at that. Mr. Kelly's comedy talk, while verging on the nut order, was much more legitimate than the average comedian in that line.

THE THREE YOSCARRYS, acrobatic act, introduced just enough pantomimic comedy to make it entertaining. And it was. Le Roy.

Vaudeville extraordinary would not be an untruth when speaking of the acts that began the first half of the week commencing Dec. 27.

COLLINS and CLARK started it. It's a sister act, and a good one. One of the girls did a corking good Yiddish character song.

BURKE, TOUHEY and COMPANY, the company being three, presented a comedy character sketch of Irish life. It's one of those wholesome acts of which we see entirely too little. A little bagpipe playing, ditto jig dancing, added zest to the offering, which went with a bang. The finish, however, is weak.

The contribution of HOLMES and WELLS was rather unique. A man and a girl introducing some clever dialogue and good singing took up about fifteen minutes, every one that was full of good entertainment. Best of all, the twain possess personality, and much of it.

A big act was that of NED NESTOR and his SWEETHEARTS, about ten of them. Mr. Nestor has youth and a good singing voice. The girls were similarly equipped. They sang, danced and changed costume, and talked. Mr. Nestor's chief asset, however, was "Charley," a huge comedian, who was really funny. A big hit and a deserved one.

HERMINE SHONE and COMPANY performed a playlet of Quaker atmosphere. Miss Shone, as the Quakeress, whose life has been changed by love, did capable work. The man was also efficient. The lady playing the grandmother was fair. Grandpa Quaker, though, did a nice bit of acting. The playlet had excellent dramatic as well as comedy lines and situations.

The next time you wake up with a grouch, hunt up CORNALLA and KNAPP. If you still have it after seeing their hodge-podge, you're incurable. What do they do? Oh! nothing—except sing, dance, play musical instruments, indulge in sidewalk conversation, and tumbling extraordinary. And everything they do is class A. A genuine laughing hit.

THE MISSES LIGHTNER and MR. ALEXANDER came in for hearty approbation for their singing and dancing. Mr. Alexander played two trombones at one and the same time much better than some can play one. And one of those girls has a comedy vein that produces laughs whenever she chooses to make you laugh. A rare gift say we.

SCHEPP'S COMEDY CIRCUS closed the bill. About a dozen dogs, a monkey and four ponies constitute the circus. By ponies we mean little horses. The act has all that one might ask for, and held the audience until after eleven. Le Roy.

PROSPECT.

(JOE. GREENWALD, MGR.)

B. S. Moss has abandoned the two-a-day idea here and this house has gone back to continuous vaudeville. A fairly good sized audience witnessed the Monday night, Dec. 27, show.

BILL SACKS rendered "She's the Daughter of Mother Machree" and "There's a Long, Long Trail" with illustrated slides.

MLLE. RIALTO gave character poses in a picture frame, while the man representing painter, sang the songs. He has a pleasing voice, but loses a great deal by his seemingly amateurish attempt at dramatic effect. The songs included "You'll Always Be the Same Sweet Girl," "Rocky Road to Dublin," "What a Wonderful Mother You'd Be" and "Araby," all of which were well received. The posing was well liked and appreciated.

THE McGUINESS BROS. spoil a good dancing act with sad attempts at comedy. Their dancing pleased and was applauded, but they are not comedians.

FENIMORE COOPER TOWNE and COMPANY presented an entertaining sketch entitled "Spilling the Beans." The sketch is full of laughs and was thoroughly enjoyed, due appreciation being shown by the audience.

ALPINE QUARTETTE rendered several songs to moderate applause. The Yiddish comedian gave imitations of mandolin and cornet which pleased. Their voices were not so harmonious as one could have wished, but their songs all got by.

HONG KONG MYSTERIES, illusions and magic, mystified, and each of the feats performed received loud and deserved applause.

DANNY SIMMONS, the military hobo, did his best to entertain, but the act had a hard time going, and the audience was unresponsive.

MARTINE BROS., acrobats and trampolists, received their share of applause for their stunts. The third episode of "Graft" completed the bill. Tod.

VITAGRAPH COMPANY GIVES UP VITAGRAPH THEATRE.

WILL BE CALLED CRITERION AGAIN.

JAMES K. HACKETT TO MOVE IN.

As announced several weeks ago in THE CLIPPER, the Vitagraph Company will not renew their lease of the Vitagraph Theatre.

The Crit-erion Theatre was taken over by the Vitagraph Company when the motion picture craze first struck Broadway, and re-named it the Vitagraph. It was used by the company to show first releases.

The Broadway and the Knickerbocker soon followed, and are still showing all-star motion picture programs. The venture is said to have cost the Vitagraph people a sum running into five figures.

The original name will be restored to the house when, on Feb. 7, James K. Hackett and Viola Allen will open in "Macbeth," followed by a repertoire including "The Merry Wives of Windsor," "Othello" and "King Lear."

"PINAFORE" FOR ACTORS' FUND.

On Friday, Dec. 31, the Junior Art Society will give a matinee performance of "Pinafore," at the Lyceum Theatre, for the benefit of the Actors' Fund of America. The opera will be preceded by the balcony scene from "Romeo and Juliet," and scenes from "Alice in Wonderland."

The benefit is in no way a part of the National campaign to raise a million dollars for the Actors' Fund, but the proceeds will go intact to the Actors' Fund of America, of which Daniel Frohman is president.

Mr. Frohman has kindly donated the theatre for the afternoon.

KLAW & ERLANGER OWN "A FOOL THERE WAS."

The Appellate Division of the Supreme Court, on Dec. 24, with a slight modification, affirmed in its entirety a judgment of the lower court, restraining the General Film Company from using the title of "A Fool There Was" for a one reel photoplay, although the subject matter of the picture production was entirely dissimilar to that of the play.

The only modification of the judgment is a striking out of a provision that allowed the plaintiffs' counsel an extra allowance of \$250 above their costs and disbursements.

On the ground that they were the sole and exclusive owners of "A Fool There Was," Klaw & Erlanger and Robert Hilliard began their action, asserting the General Film Company had released a feature of similar name made by the Lubin Company.

The question was merely one of an original producer's right to copyright and preserve a title. The defendants asserted they were not infringing on the plaintiffs' rights, nor on their play, because of the wide diversity of the two subject matters.

In an opinion written by Justice Platzeck, however, the Supreme Court held that Klaw & Erlanger and Hilliard were entitled to protect the play's name, as well as its subject matter, and the Appellate Division has apparently settled the issue once and for all.

SHORT OPERA SEASON.

In all probability the Chicago Opera Co. will give a short season here, in the Metropolitan Opera House, following the regular Metropolitan season. The opening will most likely be late in February.

SHUBERTS START ACTION.

Two actions have been begun against Jake Wells, by the Shuberts, in the Supreme Court.

The trouble started on July 7, 1910, when, the Shuberts allege, an agreement was entered into by both parties, whereby the Shubert Theatrical Co. leased the Grand Opera Houses at Atlanta and Macon, Ga., at a certain figure, the Atlanta house to pay two-thirds of the amount.

Later it is stated the leases were assigned to the Georgia Theatre Co., and were guaranteed by Jake Wells as to prompt payments.

Despite this, it is claimed rent is due from July to November, 1915, amounting to \$12,500, and

judgment is asked for this amount against the Georgia Theatre Co.

In the action against Wells, individually, the Shuberts state that prior to the suit they started an action against the Georgia Theatre Co., but at the request of Wells discontinued it, he promising to pay costs.

He has not lived up to his agreement, according to the complaint, whereupon judgment is demanded of him.

THE NEW CIRCUIT.

Gus Hill, who is promoting the new circuit of popular price houses, embracing a great variety of attractions on the plan of a wheel, returned last week from his Western trip, which, from all viewpoints, was highly satisfactory.

He visited many of the leading cities between New York and Denver, and closed deals for a number of houses for the circuit.

The "wheel" idea, Mr. Hill says, makes a strong appeal to the managers from an economical standpoint, one item of saving being \$4,000 on a season in railroad fares.

THE SMART SET.

The Smart Set, the all colored musical comedy, now in its fifteenth season, began its annual tour of the International Circuit, in Pittsburgh, at the Lyceum, Dec. 6. In several instances records established by the show in other seasons, have been broken.

Through special arrangements, the company will deviate from its regular route to play the Grand Theatre, 31, and State Street, Chicago, New Year's week. The regular vaudeville policy of the Grand will be discontinued for the week.

It is the first time this show has ever played the theatre, which is located in the heart of Chicago's downtown.

Salem Tutt Whitney, J. Homer Tutt and Blanche Thompson head The Smart Set this season, as in the past several years.

BROOKS SUES BRADY.

Joseph Brooks has begun suit for breach of contract against William A. Brady, asking \$50,000 damages. The controversy grew out of a conflict between a motion picture version of "Trilby" and the spoken play. It is said to be the first case of its kind to reach the courts.

Mr. Brooks claims that the Brady film played in the same cities with his production, in spite of an agreement he had with Mr. Brady that the picture should not be seen until after the regular production. This competition, it is alleged, caused such a loss that the production was withdrawn in Boston after a nine weeks' tour.

GETS HER DECREE.

Supreme Court Justice Van Sicken, last Thursday, Dec. 24, awarded a decree of separation to Kate Mason Bauby, from her lawyer-husband, F. Chester Bauby. She was also allowed \$25 a week alimony.

Mrs. Bauby was formerly a chorus girl.

COHAN & HARRIS BUY A RITA JOHNSON YOUNG PLAY.

Rita Johnson Young has just sold a play to Cohan & Harris, which will be produced early next season. The play has not been named at this writing.

BILLY MANN DIES IN CALIFORNIA.

BERKELEY, Cal., Dec. 25.—(William Mann, the well known manager, who was formerly husband of Marguerite Sylvia, died here of pneumonia.

ELLIOTT TO STAR.

William Elliott will soon be seen in a new play, the name of which has not been selected as yet.

The play is by Mrs. Marion Crighton, and the first she has written that will have a stage appearance.

The Euclid Producing Co., Inc., will be the producers.

PLAYERS CELEBRATE CHRISTMAS AFTER SHOW.

After the evening performance, Dec. 25, at several theatres the stage was cleared for Christmas celebrations.

The Hippodrome had the biggest celebration. Nearly one thousand two hundred were present, including the entire company, the stage hands and other attaches. Members of Gaby Deslys' "Stop! Look! Listen!" Co., which opened at the Globe, were also present.

Manager Charles B. Dillingham was the host. Just previous to the party he announced that the six hundred members of the Hippodrome company would receive full pay for the week, though a half pay clause for Christmas week was in their contracts, which in itself was a most handsome Christmas present.

When the curtain went up on "Hip, Hip, Hooray" a flooring was laid over the ice used in the skating scene, and most of the company dressed and took seats in the audience. In half an hour "Amateur Night" was under way. Sixteen numbers were put on by such amateurs as stage hands and carpenters. Each number was given two minutes to make good. If it failed, Walter Brown, time keeper, gave a signal, and two huskies yanked the unfortunates off the stage with a hook. "Get the Hook," was quite a popular saying.

An immense Christmas tree was rolled out on the stage, and one thousand two hundred and seventy-four gifts were distributed. Then came dancing and refreshments. The time limit was 5 A. M.

Eleanor Painter, of "The Princess Pat," gave a party to her company and the house attaches, after the night performance at the Cort. Bill Kelam, the six foot six scene builder, costumed as Santa Claus, was lowered by a rope from the flies. He gave out presents from a pack on his back and from a large Christmas tree.

Molly Pearson was hostess to her company, at the Comedy. There was a Christmas tree, dancing and refreshments.

The company playing "The Ware Case" at Maxine Elliott's Theatre were guests of Lou Tellegen, at a tea, after the matinee.

DON'T FORGET THE FOLKS.

At this time of the year particularly, everyone should write to the folks at home. Many a pathetic inquiry for loved ones on the road reaches THE CLIPPER, and often we cannot give the desired information. Let them know where you are at this time, if at no other!

FANNIE BRICE OUT.

Fannie Brice, who has been a feature with "Nobody Home" Co., left the company and will return to New York.

Mildred Elaine will take her place with the show.

"THE GIRL" has closed, and will be re-written.

THE OGDEN ORCHESTRA, at the Grand Theatre, Owensboro, Ky., includes: Lester Huff, Hazel Stevens, Emma Thorne, Minor Atkinson, Luther Heatwole, Will Huff and Frank A. Ogden.

JAMES WHITTENDALE is in Los Angeles, Cal., promoting a \$30,000 deal. Christmas was also his holiday, and he got a double set of presents—maybe.

"FIXING SISTER" is in rehearsal. It will open in Atlantic City, Jan. 17.

"THE MELODY OF YOUTH" will open, Dec. 31, at Stamford, Conn., with Wm. J. Kelly, Brandon Tynan, George Giddens, Hardee Wright, Lily Cahill, Walter Walker, Alice Gail, Helen Emily and M. J. Cody, in the cast.

ELSIE FERGUSON, who will shortly appear in "Margaret Schiller," by Hall Caine, will be supported by Norman Trevor, Elsie von Blene, Merceita Esmonde, Edward Waldmann, Grace Carlyle, Gareth Hughes, Paul Doucet, Leslie Palmer, Horton Cooper, Lewis Sealy and Douglas Paterson.

KLAW & ERLANGER and GEORGE C. TYLER have engaged John Flood, Grace Filkins and Everett Butterfield for important parts in "The Ohio Lady," the new play by Booth Tarkington and Julian Street, which goes into rehearsal this week and opens in Columbus, O., Monday, Jan. 24.

THE ENGAGEMENT of "The Follies," at Chicago has been extended three weeks, making it a record of nine out of the forty-nine weeks' season scheduled.

JAMES K. HACKETT AND GEORGE C. TYLER FORM NEW FIRM.

WILL SHORTLY PRODUCE NEW ROMANTIC COMEDY.

BRANDON TYNAN TO STAR.

James K. Hackett and George Tyler, who is associated with Klaw & Erlanger in several productions, formed a partnership last week to produce plays. The company will be known as the Hackett & Tyler Producing Co.

The new company will in no way interfere with Mr. Tyler's connection with Klaw & Erlanger, who are interested with him in several road attractions.

The new firm announce as their first venture, a new romantic comedy by Brandon Tynan, who will also have a prominent role. It is yet unnamed.

Messrs. Hackett and Tyler should prove a successful combination, inasmuch as Mr. Hackett is well supplied with funds, and Mr. Tyler has made some of the greatest productions of the present day.

REHEARSALS OF "OKLAHOMA."

Rehearsals begin Dec. 27 for the latest Charles Frohman-David Belasco joint production, which was arranged for just before the untimely death of Mr. Frohman in the sinking of the steamship *Lusitania* last Spring. The name of the play is "Oklahoma," a new three act drama by George Scarborough, author of "The Lure," "At Bay" and other plays. The scenes in the play are laid in the Far West.

In the cast will be John Milner, William Courtleigh, Lowell Sherman, Curtis Cooksey, Edward L. Snader, H. J. Carleton, George West, Leonore Ulrich, Isabelle O'Madigan, Ethel Benton and others.

The rehearsals will be under the personal direction of Mr. Belasco.

"Oklahoma" will be produced in Boston, at the Hollis Street Theatre, about the middle of January, and will come to one of the leading Broadway theatres early in February.

"THE TECHNIQUE OF PLAY WRITING."

Is the title of a book by Charlton Andrews, and published by the Home Correspondence School. The book is intended as an aid for the embryonic dramatist, the author of it endeavoring by set rules to teach the young writer the art of analysis and construction, together with what to use and what not to use in the way of complications, suspense, surprise, etc. In fact, it is a treatise intended to guide an author from the conception of the plot to the placing of the play.

NATIONAL CONSERVATORY OF MUSIC EXAMINATIONS.

The thirty-first semi-annual entrance examinations for singing, piano, organ, violin and other orchestral instruments of the National Conservatory of Music of America (Mrs. Jeannette M. Thurber, founder and president) 126-128 West Seventy-ninth Street, New York City, will be held Saturday afternoon, Jan. 8, from 2 to 4, and Wednesday evening, Jan. 12, from 8 to 9 o'clock. For further information, address Secretary, 126 West Seventy-ninth Street, New York City.

SHOW GIRL WEDS OFFICER.

Phyllis Munday, a show girl, who had appeared in several of Charles Dillingham's productions, was married Dec. 18, to Lieut. Clarence McReavy, of the United States battleship, *Connecticut*, the ceremony taking place in Philadelphia, Pa. They are at present living in New York.

Miss Munday was with Gaby Deslys, in "Stop! Look! Listen!" and had also appeared in "Watch Your Step." Previous to that she was an artist's model in Paris.

FROM FIVE HUNDRED SHOW FOLKS.

(Wire to THE CLIPPER.)

SAN ANTONIO, Tex., Dec. 25.—Merry Christmas, Happy New Year from five hundred all right show folks and

PERCY TREML.

"THE DESIGNING MRS. DESPARD" will be the new play in which Valeska Suratt will be starred by Frederic McKay.

MAYNARD WAITE will shortly produce "The Masked Model," a Viennese opera.

THE M. B. LEAVITT TESTIMONIAL.

William W. Randall, the chairman of the amusement committee of the gigantic testimonial to be given the veteran manager, M. B. Leavitt, on the afternoon of Jan. 11, reports that the program committee has just commenced to put the matter into shape.

The performance will commence promptly at 1 P. M., with an overture by the big band of fifty pieces, under the leadership of the well known composer, Giovanni E. Conterno, after which a moving picture stunt of a few minutes duration, under the direction of Lawrence Marston, of the Mirror Films, introducing about all the prominent players now in town, including King Baggot, Clara Kimball Young, Augustus Phillips, Alice Baxter, Sidney Drew, Frank Losee, Wright Huntington, Horace Vinton, Edgar Davenport and Little Frankie Longacre.

A couple of hours later the same picture will be thrown on the screen, breaking all records for the public showing of a newly made picture. Then comes the old time minstrel first part, in which there will be some sixty people take part, including Lew Benedict, Matt Wheeler, Al. G. Field, J. T. Powers, W. P. Sweatnam, Tom Lewis, Carroll Johnson, Al. Hart, Jerry Hart, Frank Dumont, Harry Le Clair, Fred Niblo, J. J. Armstrong, George Wilson, Jack Wilson and John E. Henshaw. James Gorman will take charge of the whole minstrel show.

Just for this time, and as a compliment to his old employer, M. B. Leavitt, Julius Witmark will appear in the crescent first part singing his old ballad, "Baby's Lullaby." The old time afterpiece, "Sim Dimpay," which Tom Lewis will put on, will conclude this part of the first part.

In rapid order will come Adeline Leitzbach's exit on the vaudeville conditions of to-day, "When Mr. Shakespeare Came to Gotham," with a star cast; the second act of "The Mascot," with the female roles played by men, and *vice versa*; Buffalo Bill, in a dramatic sketch; song contest by twelve of the leading music publishing houses; cabaret dancers' contest for a silver cup; the Washington Square Players; the French Players, in a one act play; E. E. Rice's new march, "The Boy Scouts of U. S.," with one hundred of the naval division, by permission of Gen. McAlpin in evolutions; the new big martial military and naval act, with Edna Mae Royal and company of twenty-eight. The act is by Wm. W. Randall, with the lyrics by Frank Dupree, and the music composed by Dr. Giovanni E. Conterno.

It is expected that this big feature will create a great sensational success. Other features are: Tempest and Sunshine, Houdini, the handcuff king; Maggie Cline, Adelaide and Hughes, James O'Neill, Mizzi Hajos, Nat Goodwin, Bessie Wynn, Jack Hazard, Virginia Fox Brooks, Victor Herbert, Riggs and Witchele, from "Princess Pat," James J. Corbett, Loney Haskell, Eugene O'Rourke, Alice Baxter, John E. Kellard, Percy Haswell, Pauline Hall, Burr McIntosh, Whitaker Sisters, Wilton Lackaye, William Courtleigh, Leah Winslow, Charles Mason, James T. Sullivan, John W. Ransone, Grace La Rue, Emily Ann Wellman, and over two hundred others.

The performance promises to be one that will long be remembered as the biggest and most novel program ever presented in America. The mail orders for boxes and seats have been very large. The regular sale of those left on hand will open at the box office of the Manhattan Opera House next Monday morning at 9 A. M. It looks like a \$9,000 matinee performance; not so bad in these times. The committee expect that the outside contributions to the Leavitt testimonial will fully aggregate \$10,000. George W. Lederer is the general stage director, and he will be assisted by Ben Teal, Joseph Herbert, A. W. McCollin and others.

NORA BAYES will have charge of the "High Jinks" party, at the Palace, New York, New Year's Eve, and for which many prominent performers will appear.

ON JAN. 12 the entire receipts for the luncheon at the Hotel Biltmore, New York, will be donated to the Actors' Fund.

MERRY CHRISTMAS AT THE HIPPODROME.

The holiday season finds joy overflowing at the Hippodrome, which, under Charles Dillingham's direction, will provide enjoyment and delight for ten thousand happy individuals each day this week. Being the only legitimate theatre in New York where daily matinees are given, "Hip-Hip-Hooray" will furnish amusement for thousands who have been looking forward to the school holidays, while visitors from all over the country, and New York society, which is now planning lavish entertainment to debutantes, all make the big playhouse, with its pageant of wonders, their amusement headquarters.

At every matinee this week one lucky little girl in the audience will be presented with a handsome doll dressed exactly like one of the principals of the big company. The winning number will be chosen by the largest elephant, "Jennie," mother of the baby, "Chin Chin."

"THE SOUL MACHINE."

At the Gaiety, on Monday afternoon, Dec. 20, there was given a special performance of a psycho-melodrama entitled "The Soul Machine," credited to an unknown author programmed as Daniel Garretson. It was rumored around the theatre, however, that the writer of the play was Augustus Thomas. The play was produced by the Stage Society. It is well written and was skillfully acted by this cast: Alvira Fenton, Jane Harbury; Dr. Fuller Staunton, Bennett Southard; Marion Fenton, Edith Luckett; Mrs. Fenton, Helen Robertson; Carroll Fenton, George Clark; Thompson, J. K. Hutchinson; Benedict Nichols, Walter Connolly; Willard Staunton, Eugene O'Brien; Ramsey Gordon Keith, Vincent Serano; Sara, Doris Woolridge; MacArdle, Tom McGrath; Penley, Galway Herbert; Deputy Sheriff, John Warnick.

"MAKING DICK OVER."

"Making Dick Over," a comedy in three acts by Rose O'Neill and Edith Ellis, was produced for one performance at the Candler by the Gamut Club (actresses), and made a favorable impression. The cast was: Humphrey Wyatt, Walter Kingsford; Mary Wyatt, Bernice Golden; Anne, Anna Wynne; Lady Chevening, Mrs. Cecil Raleigh; Agatha Sutton, Mrs. Georgette Proctor; Jim Treherne, J. Malcolm Dunn; Richard Wyatt, Norman Tharp; Franklyn Bates, Charles Francis; Mrs. Richards, Eva Davenport; The Man from Lewis & Co., Harland Tucker; Preston, Edward Hicks; Mrs. Bates, Beatrice Prentice.

BROWN'S NEW STARS.

In addition to the players named in his page advertisement in the Christmas issue of THE CLIPPER, Chamberlain Brown is also sole manager and agent for George Fawcett, Katherine Kaelred, Julian L'Estrange, Vera Michelena, Georgia Caine, Adele Blood, Eugene Revere and Robert Edeson.

There is not a question about Mr. Brown being now the most important dramatic agent in New York, if not in the country.

ROWLAND, CLIFFORD & GATTS SECURE "UNDER COVER."

Rowland, Clifford & Gatts have secured "Under Cover" by special arrangement with Selwyn & Co., and the show is now on tour. Jack Marvin has been engaged for the leading role. The cast also includes: Leo Du Mont, Edwin Walton, George Hupp, Walter Jones, Jessie Wells, Gertrude Ritchie, Jean Wardley, Harry Farnham, Edward Sloan, Beatrice Ebert, Lottie Emmons and Douglas Lawrence.

DIVING VENUS SUES RAILROAD.

In the Circuit Court, Milwaukee, Wis., Paul Harwitz, manager of the Diving Venus, has filed suit to recover \$560 from the Cincinnati, Hamilton & Dayton and the Wheeling & Lake Erie Railroads, claiming that the act lost two weeks due to the delay of the railroads in delivering the "tank" in which the girls perform.

CLARENCE NORSTROM, late of the "Modern Eve" company, has joined the "Review" at the Martinique Hotel, replacing Rollin Grimes.

NEXT WEEK'S VAUDEVILLE BILLS.

JAN. 3-8.

U. B. O.
NEW YORK CITY.Colonial.
Hoey & Lee
Santley & Norton
Werner-Amoros TroupeJohn Cutty
Harry Gilfohl

Alhambra.

Adelaide Herman
Laughlin & Gaxton
Harry Green & Co.
WillardDorothy Toye
Robbie Gordone
Bonomoro's Arabs

Royal.

"Highest Bidder"
Norton & Lee
Frank Mullane
Louis A. Simon & Co.Selma Brantz
Holmes & Wells
White & Clayton
Josie Heather & Co.

Orpheum (Bkln.)

Geo. Howell & Co.
Melville Ellis & Co.
Four Janskeys
Chas. Ahearn Co.
Low DooastaderBessie Wynn
Farber Girls
Dunbar's Southern
Darkies
Fred & Adele Astair

Bushwick (Bkln.)

Scotch Lads & Lassies
Forest Fires
Milo
Mario & Duffy
Mabel SerraMcConnell & Simpson Co.
Arnaut Bros.
Du For Boys

Prospect (Bkln.)

W. & Ireland
& Co.
Henry Lewis
Geo. East & Co.
Pederson Bros.
Oxford TrioViolet Dale
Warren & Conley
Paul Gordon
Willard Simms Co.
Miller & Lyles

ATLANTA, GA.

Forsyth.

Wm. Morris & Co.
Marion Weeks
Orville Stamm
Bert HanlonOld Le Grohs
The Homestead Octette
Six Musical Nosses
Joe Daniels

BUFFALO, N. Y.

Shea's.

Elsie Williams & Co.
Pierlot & Schofield
Bernard & Scarth
Morton & GlassThree Mori Bros.
Augusta Glose
Orth & Dooley

BALTIMORE, MD.

Maryland.

Scott & Keane
Lunette Sisters
Harry Cooper & Co.
Mullen & Coogan
Clown SealNora Bayes
Conlin, Steele & Parks
Holmes & Buchanan
Kramer & Patterson
Kirby & Rohm

BOSTON, MASS.

Keith's.

Chas. Grapewin & Co.
Myrl & Delmar
Marshall Montgomery
Mlle. Vadie & GirlsFred V. Bowers & Co.
Haydn, Bordon & Haydn
Lady Sen Mei
John O'Malley

BIRMINGHAM, ALA.

Lyric.

(SPLITS WITH NASHVILLE.)
First Half:
Rissatt & Scott
Jeanette Childs
Cheebert's ManchuriansLast Half:
Harry Cutler
De Witt Young & Sister
Morin Sisters
Harry Wardell

CLEVELAND, O.

Keith's.

Mr. & Mrs. Jimmie Barry
Marguerite Farrell
Adonis & Dog
Borisini TroupeValerie Bergere & Co.
Vasco
Chas. Howard & Co.

COLUMBUS, O.

Keith's.

Chip & Marble
Maurice Burkhardt
Maryland Singers
Balzer SistersWalter Milton & Co.
Hussey & Boyle
Van Cleve & Pete

CINCINNATI, O.

Keith's.

Gaston Palmer
Anker Trio
Ray Samuels
Kolb & HarlandJoan Sawyer & Co.
Antwerp Girls
Fred J. Ardath & Co.

CHARLESTON, S. C.

Victoria.

First Half:
"The Debutantes"
Sullivan & Pasquelina
Arco Bros.Last Half:
Alexander Bros.

CHARLOTTE, N. C.

Piedmont.

First Half:
Welling, Levering TrioLast Half:
Tiny May's Circus
Guy Bartlett

CHATTANOOGA, TENN.

Orpheum.

First Half:
Musical Balkans
Frank Gabby
Seven Romas
Hagar & Goodwin
Morris & Van Ess
Leonard & DempseyLast Half:
Hoey, Mozart & Merry Maids
Ted & Corinne Breton
Beaumont & Arnold

DAYTON, O.

Keith's.

Colonial Belles
Charlotte Parry & Co.
Burnham & IrwinKetchum & Cheatem
Amoros Sisters

DETROIT, MICH.

Temple.

Horlick Troupe
Ernest R. Ball
Powder & Capman
Saxo SerietteMacRae & Clegg
Clara Morton & Co.
Imperial Jiu Jitsu Troupe

ERIE, PA.

Colonial.

McKay & Ardine
Bert & Betty WheelerFashion Shop
Curzon Sisters

GRAND RAPIDS, MICH.

Empress.

Avon Four
"Cranberries"
Aubrey & RicheOdiva & Seals
Five Antwerp Girls
Ward & Faye

HAMILTON, CAN.

Lyric.

Ralph Smalley
Vallecia's LeopardsUna Clayton & Co.
Denny & Boyle

INDIANAPOLIS, IND.

Keith's.

Allen Dinehart & Co.
Lucy Gillette
Campbell Sisters
Grace Fisher & Co.Al. Rover & Sister
Eddie Leonard & Co.
Mercedis
Hunting & Francis

KNOXVILLE, TENN.

Grand.

(SPLITS WITH CHATTANOOGA.)

First Half:
Hoey, Mozart & Merry Maids
Ted & Corinne Breton
La VivaLast Half:
Musical Balkans
Frank Gabby
Seven Romas
Hagar & Goodwin
Leonard & Dempsey

LOUISVILLE, KY.

Keith's.

Fashion Show
Alfred Bergen
Howard, Kible & HerbertVera Sabine & Co.
Gladys Alexandria & Co.

MONTREAL, CAN.

Orpheum.

Wright & Dietrich
Lubowska
Great Howard
Three FloodsPassion Play of Wash Sq.
De Leon & Davies
Dyer, Faye & Girile

NORFOLK, VA.

Colonial.

(SPLITS WITH RICHMOND.)

First Half:
Francis Nordstrom Co.
Allman & Dody
Lockhart & Leddy
Josie Flynn & Minstrels
The TurpinsLast Half:
Arthur Huston & Co.
Kerville Family
Harris & Manion
Artois Bros.

NASHVILLE, TENN.

Princess.

(SPLITS WITH BIRMINGHAM.)

First Half:
"The Red Heads"
De Witt, Young & Sister
Morin SistersLast Half:
"The Red Heads"
Blasett & Scott
Jeanette Childs

OTTAWA, CAN.

Dominion.

Three Types
Cycling BrunettesOdono
(To fill.)

PITTSBURGH, PA.

Davis.

Rae Eleanor Ball
Gruber's Animals
Eva TanguayStan Stanley Trio
Alan Brooks & Co.
(To fill.)

PHILADELPHIA, PA.

Keith's.

Beatrice Herford
Gautier's Toy Shop
Alexander Kida
Quiroga
Great LeonDonahue & Stewart
Wheeler Trio
Oliver & Olp
Phyllis Nelson-Terry

PROVIDENCE, R. I.

Keith's.

Homer Miles & Co.
Marie Fitzgibbons
Felix Adler
Van & Schenck
Five StatuesThe Seebacks
Jean Tyson & Co.
Webb & Molyneux
Merrill & Otto

RICHMOND, VA.

Bijou.

(SPLITS WITH NORFOLK.)

First Half:
Arthur Huston & Co.
Kerville Family
Lockhart & Leddy
Artois Bros.Last Half:
Francis Nordstrom & Co.
Allman & Dody
Lockhart & Leddy
Josie Flynn & Minstrels
The Turpins

ROCHESTER, N. Y.

Temple.

Six American Dancers
Heras & Pesson
Connelly & Wenrich
Billy B. Van & Co.Violinsky
Dan Fulano
Jos. Ke Kos Troupe
Doc O'Neil

ROANOKE, VA.

Roanoke.

First Half:
James F. McDonald
Harrington & PerryLast Half:
Clipper Comedy Four
Tiny May's Circus

SAVANNAH, GA.

Bijou.

First Half:
Al. & Fannie Steadman
Alexander Bros.
Colonial Minstrel MaidsLast Half:
Sullivan & Pasquelina
Joe Cooke
Mendelsohn Four
Arco Bros.

TORONTO, CAN.

Shea's.

Howard's Ponies
Kramer & Morton
Eddie Carr & Co.
Henry G. RudolphThe Brightons
Mrs. Langtry & Co.
Watson Sisters
Dugan & Raymond

TOLEDO, O.

Keith's.

Leo Beers
Nine White Hussars
Mary Melville
Dooley & SalesMartinetti & Sylvester
Frank McIntyre & Co.
International Girl

WASHINGTON, D. C.

Keith's.

Everest's Monks
Mignon
Morton & Moore
Charles Olcott"Bride Shop"
Alexander Carr & Co.
Porter & Sullivan
Corio & Dinius

YOUNGSTOWN, O.

Hippodrome.

Hermine Shone & Co.
Tallman
Dainty English TrioSavoy & Brennan
Bankoff & Girile

ORPHEUM CIRCUIT.

CHICAGO.

Palace.

Geo. McFarlane
Nellie Nichols
Elmore & Williams
Dorothy Regal & Co.Willie H. Wakefield
Corcoran & Dingle
Margot Francois & Partner

Majestic.

Ciccolini
Le Roy, Talma & Bosco Co.
Hallen & Fuller
Orange Packers
J. C. Nugent & Co.Wilson & Le Nore
Milton & De Long Sisters
Daniels & Conrad
Gardiner Trio

CALGARY, CAN.

Grand.

Rock & White
Cantor & Lee
Billy Bouncer's Circus
Jno. R. Gordon & Co.Van & Bell
Major Mack Rhoades
Frank Fogarty

DENVER, COLO.

Orpheum.

Mme. Aldrich
Ben Beyer & Co.
Olga
Glen EllisonMazie King & Co.
Robt. L. Dalley & Co.
Bronson & Baldwin

KANSAS CITY, MO.

Orpheum.

Primrose Four
Lewis & McCarthy
Harry Beresford & Co.Carolina White
Worth & Brice
Pipifax & Panlo

LINCOLN, NEB., & COLO. SPRINGS, COLO.

(SPLIT WEEK.)

Houdini
Bison City Four
Mack & VincentWillie Weston
De Vole & Livingston
Genevieve Cliff & Co.

LOS ANGELES, CAL.

Orpheum.

Mme. Donald-Ayer
Eddie Foy & Family
Ballet Divertissements
The CansinosThree Leightons
Conrad & Conrad
Laura Nelson Hall & Co.
Nonette

MEMPHIS, TENN.

Orpheum.

Four Marx Bros. Co.
Thomas Egan
Tango Shoes
Chas. E. Evans & Co.Meehan's Dogs
Willie Solar
The Flemings

MILWAUKEE, WIS.

Majestic.

Mason & Keeler & Co.
Belle Baker
Rooney & Bent
"A Telephone Tangle"Kajiyama
Eugene Diamond
Aurora of Light
Arnold & Florenz

MINNEAPOLIS, MINN.

Orpheum.

Walter C. Kelly
Mr. & Mrs. Erwin
Connolly
Correll & GilletteGrace De Mar
Fontaine & Fletcher
Alice Lyndon Doll Co.

NEW ORLEANS, LA.

Orpheum.

Mrs. Leslie Carter & Co.
Harry Hines
Al. Herman
John & Winnie HenningsBessie Browning
Garcinetti Bros.
Catherine Powell

OMAHA, NEB.

Orpheum.

Gertrude Hoffmann & Co.
Rooney & Bent
Sharp & TurekGalletti's Monks
Mignonette Kokin

OAKLAND, CAL.

Orpheum.

Anna Held
Florrie Millership
Thurber & Madison
Reynolds & DoneganBoshanara
Jean Chailon
Mary Shaw & Co.

PORTLAND, ORE.

Orpheum.

Evelyn Nesbit & Clifford
Mae Francis
Frank Crumit
Les Yardys

SEATTLE, WASH.

Orpheum.

Chick Sale
Marie Bishop
Tooney & Norman
Tuscano Bros.

ST. LOUIS, MO.

Columbia.

Weber & Fields
Pekin Mysteries
Bert Fitzgibbon
Misses Lightner & Alexander

SACRAMENTO & FRESNO, CAL.

(SPLIT WEEK.)

Freeman & Dunham
The Crisps
Stuart Earnes

SALT LAKE CITY, U.

Orpheum.

Claude Gillingwater
& Co.
Claudius & Scarlet
Relener & Gores

ST. PAUL, MINN.

Orpheum.

Lambert
Do Vine & Williams
"Memories"
Gerrard & Clark

SAN FRANCISCO, CAL.

Orpheum.

Lillian Russell
Whipple Huston & Co.
Comfort & King
Le Hoen & Dupreere
Fatima

WINNIPEG, CAN.

Orpheum.

Bessie Clayton & Co.
Mang & Snyder
Smith & Austin
Calliste Conant

LOEW CIRCUIT.

(WESTERN.)

CHICAGO.

McVicker's.

Eckhoff & Gordon
Hilda Stone
Hal Stephens & Co.
Lola
Dorothy Burton

Star Hippodrome.

First Half: Mlle. Elmira & Co.
Riley & O'Neill Twins
Toy Town Review
Dorothy Herman
Hattie Williams

MILWAUKEE, WIS.

Crystal.

Scanlon & Press
Packard Four
Beatrice McKenzie & Co.

Orpheum.

Carletta
Rowland & Lazwell

MARION, IND.

Royal Grand.

First Half: Lillian Seger
Rice, Bell & Baldwin

LOEW CIRCUIT.

(EASTERN.)

NEW YORK CITY.

American.

First Half: White & White
Cecil, Eldred & Carr
Jane Lawrence
Singer's Midgents
The Skatells
Etta Bryan & Co.
Marie Fenton
Jack & Foris

Boulevard.

First Half: Manda
Four Xylophenda
Helen Page & Co.
Jack Marley
Black & White Revue

Delancey Street.

First Half: Ed. Estus
Dawson & Gillette
Will H. Fox
Ed. Blondell & Co.
Lockett & Waldron
Barnes & Saunders
Two Alfreds

Greeley Square.

First Half:

Marie Hart
Forrester & Lloyd
"Ships That Pass
in Night"

George Murphy
Selbini & Grovini

Last Half:

Moscrop Sisters
Geo. McFadden
Fiske, McDonough
& Bolden

Viola Duval
Sylvester Schaffer

National.

First Half: Jack Birchley
Skipper & Kastrup
Bernard & Shaw
Russell & Calhoun
Courtney Sisters
Swann's Alligators

Last Half:

Thomas & Henderson
Jimmie Fletcher
Eddie Clark & Roses
Courtney Sisters
Andrew Kelly
Five Martells

Orpheum.

First Half: Byron
Downs & Gomes
J. C. Mack & Co.
Eddie Foyer
Zita Lyons
Edward Abeles & Co.

Last Half:

Sabbott & Wright
Moscrop Sisters
Bernard & Shaw
Flo Irwin & Co.
Ford & Truly
Cecil, Eldred & Carr

Seventh Avenue.

First Half: Billy De Vere
Naldy & Naldy
Le Roy & Follis Sisters
Hong Kong Mysteries
Lawrence & Edwards
Billy Swede Hall
Madge Maltland
Ebenezer

Last Half:

Ward & West
Anderson & Evans
Elizabeth Cutty
Hal Crane & Co.
Forrester & Lloyd
Phantoms
Kelly & Pollock
Two Alfreds

BROOKLYN, N. Y.

Bay Ridge.

First Half: Rose & Moore
Ruber & Gibson
Jarrow
Kitty Francis & Co.
Kitty Pollock
Jungman Family

Last Half:

Al. Fields & Co.
Viola Duval
Four Xylophenda
Chauncey Monroe & Co.
Harry Breen
Hanson & Hanson

Bijou.

First Half: Ward & West
Elizabeth Cutty
Al. Fields & Co.
Holden & Herron
E. F. Hawley & Co.
Andrew Kelly
Havelock M. Episode

Last Half:

Manda
Skipper & Kastrup
Les Aristocrats
Doc. Will Davis
Kitty Francis & Co.
Marie Fenton

De Kalb.

First Half: The Phantoms
Gilbert Losce
Flo Irwin & Co.
Harry Breen
Henry & Lizel

Last Half:

Wm. Morris
Madge Maltland
Helen Page Co.
Le Roy & Follis Sisters
Hong Kong Mysteries
Jack Marley

Fulton.

First Half: Thomas & Henderson
Sabbott & Wright
Ford & Truly
Hal Crane & Co.
Rogers, Pollock & Rogers
Gaby Bros. & Clark

Last Half:

Barnes & Saunders
Dawson & Gillette
"Ships That Pass
in Night"
American Comedy Four
Swann's Alligators
Billy De Vere

Palace.

First Half: The Angelus
Jimmie Fletcher
Adair & Adelphi
Billy K. Wells
Ten Black Dots

Last Half:

Downs & Gomes
E. F. Hawley & Co.
Jarrow
Selbini & Grovini

BALTIMORE.

Hippodrome.

First Half: Reed Sisters
Hurst & Hurst
Five Martells
Eddie Clark & Roses

Last Half:

Jos. K. Watson
"Paid With Interest"
Cadets de Rancipe
Cummulu & Seaham

BOSTON.

Globe.

First Half: Vic & Lynn
Nott & Markee
Chauncey Monroe & Co.
Broadway Trio
Three Alexes

Last Half:

Weber & Day
Tyler & Crollus
Anderson & Hart
Geo. McFadden
Wm. Cromwells
Redding Sisters

BOSTON.

St. James.

First Half: Wood & Mandeville
Weber & Day
John T. Doyle & Co.
Fifth Helena
Clements & Cunningham

Last Half:

Morris & Wilson
Ronair & Ward
"Doctor's Orders"
Frank Westphals
Three Alexes

FALL RIVER.

Bijou.

First Half: Redding Sisters
Tyler & Crollus
Ben Harney & Co.
Clayton Drew Players

Last Half:

Vic & Lynn
Edith Helena
Scott & Marba
John T. Doyle & Co.

NEW ROCHELLE, N. Y.

Loew's.

First Half: De War's Circus
"Doctor's Orders"
Reed & Bassi

Last Half:

Van & Carrie Avery
Marie Hart
(One to fill.)

NEWARK, N. J.

Majestic.

First Half: Wm. Morris
Morgon, Dixon & Schader
Doc. Will Davis
Cloria Foy & Co.
Alice Cole
Four Casting Mills

Last Half:

Ed. Estus
White & White
Will H. Fox
Edward Abeles & Co.
J. C. Mack & Co.
De War's Circus

PROVIDENCE.

Emery.

First Half: Morris & Wilson
Ronair & Ward
Anderson & Hart
Frank Westphals
Wm. Cromwells

Last Half:

Wood & Mandeville
Browning & Morris
Clayton Drew Players
Ben Harney & Co.
Clements & Cunningham

ROCHESTER, N. Y.

Loew's.

First Half: Kimball Bros.
Port & De Lacey
David Hall & Co.
Van & Carrie Avery
Demarest & Collette

Last Half:

Byron
Allen & Frances
Broughton & Turner
Gordon & Marx
Boarding School Girls

TORONTO.

Yonge Street.

Lucier
Mahoney Bros. & Daisy
Jenkins & Covert
Melody Four

Last Half:

He, She & Him
Bob Hall
Inkhard & Kiddin

PANTAGES' CIRCUIT.

CALGARY, CAN.

Pantages'.

Imperial Troupe
Gus Elmore & Co.
Frank Bush

Last Half:

The Violin Girl
Leroy & Paul

EDMONTON, CAN.

Pantages'.

Carmen & Minstrels
Andy Lewis & Co.
Grace Cameron

Last Half:

Ruth & Kitty Henry
Bett's Scals

LOS ANGELES, CAL.

Pantages'.

Lottie Mayer & Girls
Periera Sextette
Friend & Downing

Last Half:

Luckie & Yost
Laypo & Benjamin

OAKLAND, CAL.

Pantages'.

(Opens Sunday Mat.)
"Girls of the Orient"
Morgan & Gray
John & Mae Burke

Last Half:

Frances Dyer
Four Portia Sisters

OGDEN, U.

Pantages'.

(Opens Thursday Mat.)
"The Green Venus"
Three Chums
Joe Whitehead

Last Half:

Swain-Ostman Trio
Gertie Van Dyck & Bro.

PORTLAND, ORE.

Pantages'.

Four Castors
Jarvis & Harrison
Knox Wilson & Co.

Last Half:

La Toi
Golden West Girls

SAN FRANCISCO, CAL.

Pantages'.

(Opens Sunday Mat.)
Imperial Opera Co.
Laura Winston & Co.
Laurie Ordway

Last Half:

Big Four
Alice Teddy (bear)

SAN DIEGO, CAL.

Pantages'.

The Lion's Bride
Chas. Carter & Co.
Hopkins & Artell

Last Half:

Williams & Rankin
Carson Eros.

SALT LAKE CITY, U.

Pantages'.

(Opens Wednesday Mat.)
Prosperity Eight
"Sorority Girls"
Santos & Hayes

Last Half:

Ollie & Johnny Vanie
Stein & Hume

SPOKANE, WASH.

Pantages'.

(Opens Sunday Mat.)
Arthur Lavine & Co.
Raymond & Bain
Valerie Sisters

Last Half:

Greenlee & Drayton
Hanson & Clifton

SEATTLE, WASH.

Pantages'.

"Mexico"
Hugo B. Koch & Co.
The Slinging Parson

Last Half:

The Bremens
O'Neal & Walmsley

TACOMA, WASH.

Pantages'.

Maurice Samuels & Co.
Toozoomin Arabs
Princeton & Yale

Last Half:

Barnold's Dogs
Hazel Kirke Trio

VICTORIA, CAN.

Pantages'.

The Fashion Girls
Potts Bros. & Co.
Billie Seaton

Last Half:

Bob Albright
Standard Bros.

VANCOUVER, CAN.

Pantages'.

Havemann's Animals
Lewis, Belmont & Lewis
Roberts, Stuart & Robb's

Last Half:

Ray Lawrence
Heuman Trio

WINNIPEG, CAN.

Pantages'.

"The Daily Maids"
The Mystic Bird
Yates & Wheeler

Last Half:

Wright & Davis
Angelo Arminta & Bros.

BILLY HALL & CO.

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(In answering ads, please mention CLIPPER.)

ROUTE LIST DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday.

Adams, Maude (Chas. Frohman, mgr.)—Empire, New York, indef.
Arliss, Geo.—Blackstone, Chicago, indef.
Anglin, Margaret—Standard, New York, 27-Jan. 1.
"Abe and Mawruss" (A. H. Woods, mgr.)—Lyric, New York, indef.
"Around the Map" (Klaw & Erlanger, mgrs.)—New Amsterdam, New York, indef.
"Alone at Last" (The Shuberts, mgrs.)—Shubert, New York, indef.
"At the Old Cross Roads" (Arthur C. Aisten, mgr.)—Buffalo, N. Y., 27-Jan. 1.
"Alice in Wonderland"—Lexington, New York, 27-Jan. 1.
Barrymore, Ethel (Chas. Frohman, Inc., mgr.)—Lyceum, New York, indef.
Boston Opera & Paviowa—Albany, N. Y., Jan. 3.
"Blue Paradise, The" (The Shuberts, mgrs.)—Cassino, New York, indef.
"Boomerang, The" (David Belasco, mgr.)—Beltco, New York, indef.
"Bunny" (Wm. B. Harris Jr., mgr.)—Syracuse, N. Y., 30, 31, Hudson, New York, Jan. 3, indef.
"Bird of Paradise" (Oliver Morosco, mgr.)—Los Angeles 26-Jan. 1, San Diego 5-8.
"Bringing Up Father," No. 1 Co., Gus Hill's (Chas. Yale, mgr.)—Kansas City, Mo., 26-Jan. 1, Columbia 8, Jefferson City 4, Hannibal 5, Quincy 6, Springfield 7, Bloomington, Ind., 8.
"Bringing Up Father," No. 2 Co., Gus Hill's (Chas. Foreman, mgr.)—New Orleans 26-Jan. 1, Baton Rouge 2, Brookhaven, Miss., 3, Vicksburg 4, Monroe, La., 5, Ruston 6, Shreveport 7, Alexandria 8.
"Bringing Up Father," No. 3 Co., Gus Hill's (Griff Williams, mgr.)—St. Marys, O., 29, Wapakoneta 30, Findlay 31, Sandusky Jan. 1, Norwalk 2, Shelby 4, Bucyrus 5, Upper Sandusky 6, Kenton 7, Tiffin 8.
Chatterton, Ruth, & Henry Miller—Ford's, Baltimore, Jan. 3-8.
Campbell, Mrs. Patrick—Syracuse, N. Y., Jan. 3-5.
"Common Clay" (A. H. Woods, mgr.)—Republic, New York, indef.
"Calling of Dan Matthews" (Gaskell & MacVitty, mgrs.)—Marathon, Ia., 29, Manson 30, Sheldon 31.
Ditrichstein, Leo (Cohan & Harris, mgrs.)—Longacre, New York, indef.
Drew, John (Chas. Frohman, Inc., mgrs.)—Hollis, Boston, 27-Jan. 8.
"Devil's Garden, The" (Arthur Hopkins, mgr.)—Harris, New York, 28, indef.
"Don't Lie to Your Wife" (Eugene McGillan, mgr.)—Johnson City, Tenn., 29, Greenville 30, Knoxville Jan. 1.
"Daddy Long Legs"—Lincoln, Neb., Jan. 7, 8.
"Daddy Long Legs"—San Francisco 27-Jan. 1.
Eltinge, Julian (A. H. Woods, mgr.)—Trenont, Boston, 27-Jan. 1.
"Eternal Magdalene, The" (Selwyn & Co., mgrs.)—Forty-eighth Street, New York, indef.
"Experience" (Wm. Elliott, mgr.)—Portland, Me., 27-Jan. 1, Manchester, N. H., 6-8.
"Everywoman" (Henry W. Savage, mgr.)—Athens, Ga., 29, Rome 30.
Faversham, Wm. (Leonard L. Gallagher, mgr.)—Beltco, Washington, 27-Jan. 1, Newport News, Va., 3, Norfolk 4, 5, Petersburg 6, Richmond 7, 8.
"Fair and Warmer" (Selwyn & Co., mgrs.)—Eltinge, New York, indef.
"Follies of 1915" (F. Ziegfeld, mgr.)—Illinois, Chicago, indef.
"Full House, A," Co. A (H. H. Frazee, mgr.)—Plymouth, Boston, 27, indef.
"Frame Up, The" Byers & Mann's (Cato F. Mann, mgr.)—Auburn, Neb., 29, Tecumseh 31, Plattsmouth Jan. 1, Atchison 2, Hiawatha 4, St. Joseph, Mo., 6-8.
"Freckles," Western Co. (Broadway Amuse. Co., mgrs.)—Clark, Minn., 29, Doland 30, Ashton 31, Aberdeen Jan. 1.
"Freckles," Southern Co. (Broadway Amuse. Co., mgrs.)—Clay Centre, Kan., 29, Junction City Jan. 1.
Gillette, Wm. (Chas. Frohman, Inc., mgr.)—Broad, Phila., 27-Jan. 8.
"Girl and the Tramp, The" Fred Byers' (Harry Maynard, mgr.)—Waco, Tex., Jan. 1, San Marcos 5, New Brenfield 6.
"Girl Without a Chance" (Robert Sherman, mgr.)—National, Chicago, 26-Jan. 1, Crown, Chicago, 2-8.
Hodge, Wm.—Newark, N. J., 27-Jan. 1, Bronx O. H., New York, 3-8.
"House of Glass, The" (Cohan & Harris, mgrs.)—Candler, New York, indef.
"Hit-the-Trail Holliday" (Cohan & Harris, mgrs.)—Astor, New York, indef.
"Hip-Hip-Hooray" (Chas. Dillingham, mgr.)—Hipp., New York, indef.
"Hobson's Choice" (F. Ray Comstock, mgr.)—Comedy, New York, indef.
"His Majesty Bunker Bean"—Cort, Chicago, indef.
"High Jinks," Eastern Co. (Chas. D. Wilson, mgr.)—Lexington, Ky., 29, Louisville 30-Jan. 1, Lyric, Cincinnati 3-8.
"Have You Seen Stella?" Gus Hill's (Jake Lieberman, mgr.)—Chicago 26-Jan. 1.
"Happy Heine" (Edw. Manley, mgr.)—Ft. Atkinson, Wis., 29, Waukesha 30, Cambria 31.
"Henpecked Henry," Eastern Co. (Halton Powell, Inc., mgr.)—La Fayette, La., 29, Baton Rouge 30, Ruston Jan. 1, Monroe 2, Greenwood, Miss., 3, Oxford 4, Holly Springs 5, Jackson, Tenn., 6-8.
"Henpecked Henry," Northern Co. (Halton Powell, Inc., mgr.)—St. Cloud, Minn., 26-30, Wadena 31, Jan. 1.
"Henpecked Henry," Southern Co. (Halton Powell, Inc., mgr.)—Hutchinson, Kan., Jan. 1, Wichita

2, Peabody 3, Eureka 4, Chanute 5, Kincaid 6, Burlington 7, Ottawa 8.
"Henpecked Henry," Western Co. (Halton Powell, Inc., mgr.)—Holtan, Kan., Jan. 1, Leavenworth 2, Blue Rapids 3, Manhattan 4, St. George 5, Wamega 6, Alma 7, Junction City 8.
"Human Soul, The" (J. A. Schwenk, mgr.)—Greensburg, Ind., 29, Franklin 30, Columbus 31, Semour Jan. 1, Bloomington 3, Bedford 4, Washington 5, Vincennes 6, Mt. Carmel 7, Mt. Vernon 8.
Illington, Margaret (Selwyn & Co., mgrs.)—San Francisco 26-Jan. 8.
Irwin, May—Rochester, N. Y., 31, Jan. 1, Battle Creek, Mich., 8.
"It Pays to Advertise," Eastern Co. (Cohan & Harris, mgrs.)—Cohan's, Chicago, indef.
"It Pays to Advertise" (Cohan & Harris, mgrs.)—Grand, Cincinnati, 27-Jan. 1, Evansville, Ind., 2.
"It Pays to Advertise" (Cohan & Harris, mgrs.)—Denver 26-Jan. 1.
"Just a Woman"—Wilbur, Boston, indef.
"Katinka" (Arthur Hammerstein, mgr.)—Forty-fourth Street, New York, indef.
"Kick In" (A. H. Woods, mgr.)—Ford's, Baltimore, 27-Jan. 1, National, Washington, 3-8.
Lauder, Harry (Wm. Morris, mgr.)—Shubert, Boston, 27-Jan. 1, Springfield 3, Newark, N. J., 4, Baltimore 5, Washington 6, Wilmington, Del., 7, Plainfield, N. J., 8.
Metropolitan Opera Co.—Metropolitan, New York, indef.
Montgomery & Stone (Chas. B. Dillingham, mgr.)—Colonial, Boston, 27-Jan. 29.
Maude, Cyril—St. Paul Jan. 2-8.
Mann, Louis (The Shuberts, mgrs.)—Lyric, Phila., 27-Jan. 1.
Mack, Andrew—Walnut, Phila., 27-Jan. 1.

"Outcast" (Klaw & Erlanger, mgrs.)—Buffalo, N. Y., 27-Jan. 1.
Post, Guy Bates—Beltco, Washington, Jan. 3-8.
Patton, W. B. (Frank B. Smith, mgr.)—Humeson, Ia., 29, Trenton, Mo., 30, Russell, Ia., 31, Albia Jan. 1.
"Princess Pat The" (John Cort, mgr.)—Cort, New York, indef.
"Princess Pat, The" No. 2 Co. (John Cort, mgr.)—Springfield, Mass., 31, Jan. 1, Albany, N. Y., 4.
"Pollyanna" (Klaw & Erlanger, mgrs.)—Academy, Baltimore, 27-Jan. 1.
"Peg o' My Heart" (Florence Martin) (Oliver Morosco, mgr.)—St. Joseph, Mo., 29, Omaha, Neb., 30-Jan. 1, Lincoln 3-5, Hastings 6, Holdrege 7, McCook 8.
"Pair of Sixes, A," Co. B (H. H. Frazee, mgr.)—St. Paul 26-Jan. 1.
"Pair of Sixes, A," Co. B (H. H. Frazee, mgr.)—Las Vegas, N. Mex., 29, Trinidad, Colo., 30, Pueblo 31.
"Pair of Sixes, A," Co. C (H. H. Frazee, mgr.)—St. Marys, O., 29, Wapakoneta 30, Canton 31.
"Pair of Sixes, A," Co. D (H. H. Frazee, mgr.)—Marshalltown, Ia., 29, Waterloo 30, Sioux City 31.
"Pair of Sixes, A," Special Co. (H. H. Frazee, mgr.)—Helena, Ark., 29, Memphis, Tenn., 30, Jan. 1.
"Potash & Perlmutter" (A. H. Woods, mgr.)—Grand Rapids, Mich., Jan. 6-8.
"Pink Lady"—Knoxville, Tenn., 30, New Orleans 27-Jan. 1.
"Quinn's" (Frederick Harrison, mgr.)—Hartford, Conn., 29, 30.
"Ruggles of Red Gap"—Fulton, New York, indef.
"Rolling Stones" (Selwyn & Co., mgrs.)—Montauk, Bkin., 27-Jan. 1, Shubert, Bkin., 2-8.

DUMB ACTS

The most unique instrumental novelty in years.
It's a wonderful number for fox trot or buck and wing.
Its intrinsic value to an act is beyond comparison.

RAGGING THE SCALE

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MOVIE COMEDIES

McCabe, James L. (Halton Powell, Inc., mgr.)—Elain, Ia., 29, Independence 30, Clarksburg 31, Webster City Jan. 1, Cedar Rapids 2, Armstrong 3, Belmont 4, Garner 5, Forest City 6, Hampton 7, Iowa Falls 8.
"Mutt & Jeff in College," No. 1 Co., Gus Hill's (Joe Pettingill, mgr.)—Cleveland 27-Jan. 1.
"Mutt & Jeff in College," No. 2 Co., Gus Hill's (Chas. Williams, mgr.)—Loveland, Colo., 29, Ft. Collins 30, Greeley 31, Cheyenne, Wyo., Jan. 1, Victor, Colo., 2, Colo. Springs 3, Leadville 4, Salida 5, Pueblo 6, Rocky Ford 7, La Junta 8.
"Mutt & Jeff in College," No. 3 Co., Gus Hill's (Harry Hill, mgr.)—Traverse City, Mich., 29, Manistee 30, Lansing Jan. 1, Battle Creek 3, Miles 4, Coldwater 5, Goshen, Ind., 6, Elkhart 7, So. Bend 8.
"Mutt & Jeff in College," No. 4 Co., (Gus Hill's (Robt. B. Monroe, mgr.)—Columbus, Neb., 29, Fremont 30, Norfolk 31, Yankton Jan. 1.
"Missouri Girl, The" (Merle H. Norton, mgr.)—Orleans, Neb., 29, Imperial 30, Palsade 31, McCook Jan. 1.
"My Home Town Girl" (Perry J. Kelly, mgr.)—Olympic St. Louis, 27-Jan. 1, Burlington, Ia., 4.
"Nobody Home," No. 1 Co. (F. Ray Comstock, mgr.)—Princess, Chicago, indef.
"Nobody Home," No. 2 Co.—Syracuse, N. Y., Jan. 1.
"Newlyweds & Their Baby" (Clay T. Vance, mgr.)—Detroit 26-Jan. 1.
"New Henrietta"—New Orleans Jan. 3-8.
"O'Hara Fluke"—Syracuse, N. Y., 29.
"On Trial" (Cohan & Harris, mgrs.)—Garrick, Phila., 27-Jan. 1.
"On Trial" (Cohan & Harris, mgrs.)—Kansas City, Mo., 26-Jan. 8.
"Only Girl, The" (Joe Weber, mgr.)—Majestic, Boston, indef.
"Only Girl, The" (Joe Weber, mgr.)—Cedar Rapids, Ia., Jan. 4.

"Robin Hood" (De Koven Opera Co., mgrs.)—Omaha, Neb., 29, Ft. Dodge, Ia., 30, Marshalltown 31, Cedar Rapids Jan. 1.
"Royal Slave, A" (Geo. H. Bubb, mgr.)—Lanesboro, Ia., 29, Harlan 30, Essex 31.
Sothern, E. H.—Booth, New York, indef.
Skinner, Otis (Chas. Frohman, Inc., mgr.)—Cohan's, New York, 27, indef.
Starr, Frances (David Belasco, mgr.)—Albany, N. Y., 31, Jan. 1, Standard, New York, 3-8.
Smart Set, The (J. Martin Free, mgr.)—Grand, Chicago, 27-Jan. 1, Princess, St. Louis, 3-9.
Sanderson-Brian-Cawthorn Co. (Chas. Frohman, Inc., mgr.)—National, Washington, 27-Jan. 1, Academy, Baltimore, 3-8.
Shank, Lew (C. W. Mercer, mgr.)—Franklin, Ind., 29, Greensburg 30.
"Sadie Love" (Oliver Morosco, mgr.)—Gaiety, New York, indef.
"Stop! Look! Listen" with Gaby Deslys (Chas. Dillingham, mgr.)—Globe, New York, indef.
"Show Shop, The" (Selwyn & Co., mgrs.)—Park St., Boston, 27-Jan. 1.
"Sail" (Henry W. Savage, mgr.)—Richmond, Va., 29, Newport News 30, Norfolk 30-Jan. 1.
"Song of Songs, The" (A. H. Woods, mgr.)—Powers, Chicago, 26-Jan. 22.
"Stingers" (Wm. A. Brady, mgr.)—Shubert, St. Louis, 27-Jan. 1.
"So Long, Letty" (Oliver Morosco, mgr.)—San Francisco 27-Jan. 1.
"Sunny South" (J. C. Rockwell, mgr.)—Weedport, N. Y., 29, Clyde 30, Newark 31, Godus Jan. 1.
"Shepherd of the Hills, The" (Gaskell & MacVitty, mgrs.)—Bluffs, Ill., 29, Barry 30, Louisville, Mo., 31, Quincy, Ill., Jan. 1, Springfield 2, Mt. Sterling 3, Bowen 4, Pittsfield 6, Virginia 7, Cuba 8.
"Shepherd of the Hills, The" (Gaskell & MacVitty, mgrs.)—Pocatello, U., 29, Blackfoot 30, Anthony Jan. 1, Idaho Falls, Ida., Jan. 1, Amer-

HOLIDAY GREETINGS.

We acknowledge holiday greetings from the following:

Cecil Wood Clarendon and Clarendon Stock, Joe Angell, Weeselman-Wood Stock, Mr. and Mrs. John B. Wright, Empire Players.

Brownie Blye Stock, Wm. Monyer, Harry E. Crandall, St. Stebbins, Ollie Young and April, Chas. Hoops Hammond.

Thos. H. Ridgate, Five Belmonts, Jim Murray and Alice G. Alden, George M. Kidd, Will L. White, Andrew MacKnight.

E. Sardis Lawrence and Rachel May Clark, Lida Gordon, Wm. A. Gallagher, Erba Roberson, Mr. and Mrs. F. E. Spooner.

Warren O'Hara, Frank L. Maddocks, M. Elaine Kirby and G. Harry Kearns, Ralph Emerson, James H. Rhodes, Ruth Royce.

Henderson Stock, W. J. and Richard Henderson, Neal Harper, Miss Yoder and Associates, Eugene J. Murphy.

Inness and Ryan, "Mumsy" Wood, Ollie Wood, Billy Allen, Golding and Keating, Frances Emanuel.

Mr. and Mrs. A. W. Filson, Walt M. Leslie, George Stone, Etta Pillard, Maurice Cain, Arthur Phillips.

Annie Hart, Chas. M. Guinness, Ione Guinness, James Marco, James McLaughlin, James Madison.

Harry K. Gates, H. L. Pepper, Rube Bernstein, Virginia Tyson, Grayce and Burnett, Pearl Badcliffe.

Low Watson, Hi Tom Ward and May L. Bell, Ira A. Miller, R. E. Patton, Lou Gubert and Frank Livingston.

Jas. and Agnes Du Vea, Mr. and Mrs. Wm. Matthews, Fred D. Ellis, Ollie Carew, Rogers and Wood.

Seymour and Dupree, Richard Pitrot, Four Rosars, the Opels, Prince and Butler, Lena Daley.

Al. Darling, Emma Don, Libbey and Trayer, Phil Sheridan, Crissie Sheridan, Harry K. Gates.

Geo. L. Wagner, Fenimore Cooper Towne, Ruth Hoyt, Eileen Rosar, Dorothy Meuther, Hazelle Mack.

Nettie Wilson, Mildred Donnelly, Mr. and Mrs. Carl McVay, Phil Gurvich, Barry Gray, Frank Abbott.

Mile. Carrie, Wm. Barry, Nicholas Power Co., Moss Gumble, Lew Reynolds, Harry D. Kline.

Doris Hardy, A. W. and Belle Goldcross, Howatson and Swaybell, Will Christman, Houser, Joe Lyonell, Mabelle Leverton, Clifton Lyons.

Joe Dorney, Gertrude Ewing, M. A. Francillon, Alice Kausser, Sterling Engraving Co., C. Fred Daum and Lillian Douglas, Reisenweber's, Throwing Tabors, Mabelle Parker.

Stroud Trio, Sylvia De Frankie, Frank Ellis, Ed. C. Nutt Comedy Players, Barnes and Edwins, John Clements.

Chas. Dillingham, R. H. Burnside, Mark Lensch, members of Hippodrome staff, Arthur S. Ross, Marjorie Shrewsbury and Wm. B. Morse.

Edward Hugh Kinchley, Bicknell and Gibney, Fred Hohman, Geo. A. Florida, John R. Clemons.

A. A. Currie, Thomas McCracken, Fred Waldmann, Daisy Waldmann, Pearl Livingston and Kiddies, Alf. T. Wilton.

Estella X. Willis, Geo. Hickman, Mr. and Mrs. John W. Rehauser, Wash. Martin, Billy Watson.

Frank Queen Doyle, Alf. Grant, Frank Howie, Mr. and Mrs. Frank Bamard, Al. Postelle George H. Adams.

Jean Weir, Larry Jossenberger, Blue-Jay and Flo, Murray Belmont, Freda Haas, Murphy and Delmar.

Wm. Noble, Bert Wiggin, Harry La Cour, John and Nellie Cressville, Doc Waddell, Max L. Elliott.

Maud Dettly, Happy Mack, George Hussey, Mullin Sisters, Gowongo Mohawk, J. W. Blomme.

Alburtus and Perry, Spedden and Paige, Pete Raymond, Ralph Deane, Earle Mitchell, Violet Melville.

Louis George Neville, Two Kidds, Cyril Smith, Harry Le Clair, Billy Bush, Dora Bush, J. Holbrook.

Adelyn Estee, Kaufman Sisters, Grayce Connell, Freddie Beque, Follette and Wicks, Mr. and Mrs. George Morton.

Edwin Wallace Dunn, Frederic Graham, Louis Mann, Harry P. Hannaford, Harry L. Fraser, Harry C. Bradley.

William Alexander (from Dio de Janero, South America), Richard Lambert, E. H. Sothern, Lark Taylor, Arnold Lucy, Mary Ryan.

Vivianne Segal, Cecil Lean and Cleo Mayfield, James J. Corbett, John J. Gleason, Martin Sangster, Gus Hill.

Sam B. Hardy, Al. Sheehan, Robert Ober, Alexander Clark, Ben Frank, Leo Frank.

E. Alfred Jones, Jacob Endel, Percy Burton, Cyril Maude, Montagu Love, John W. Rumsey, Bert Felbelman, Francis X. Hope, Ruth Royce, Liddle Cliff and Mabel Parker, Dr. J. Victor Wilson, Mr. and Mrs. John Pollock.

Mr. and Mrs. Channing Pollock, Conway Tearle, Mr. and Mrs. C. D. Grenaker, Wendell Phillips Dodge, David Belasco.

Benjamin F. Roeder, Harry Walker, Frank J. Winstach, Samuel Forrest, Bert Felbelman, Burton Holmes.

Louis Francis Brown, Howard Rumsey, Edward Madden, Chamberlain Brown, Walter J. Kingsley, Burns Mantell.

Frank T. Pope, Dr. Carl Hunt, Leon Redding, Al. Head, George Beban, Stephen Rathbun.

Charles W. Hayes, Selwyn and company, Joseph Weber, Lew M. Fields, Albert Parker, Marquerite Green.

George J. Appleton, S. Abrahams, Hugo Garlets, James Savery, Henry Hart, Gerald Bacon.

Walter Jordan, George Jordan, William Norton, Richard Pick, Joseph Robie, Harry D. Kline.

Ogden's Orchestra, J. Theo. Murphy, Charles L. Walters, Frances Agnew, Bob Gordon, C. K. Williams.

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Nellie Reardon, Millie Rogers, Hal Lane, Mma. Anna Rinaldi, Katherine Nelson, Ma Kaufman, Ollie Wood.

LOVING CUP FOR ALLENS.

The Billy Allen Musical Comedy Co., that has been one of the foremost road shows in the musical comedy field for many years, had two packed houses on Christmas Day at the Broadway Theatre, Long Branch, N. J.

Mr. and Mrs. Allen have always been held in high esteem by the members of their many companies yearly, and their present one framed up something out of the ordinary line of presents for their "bosses" as a Christmas token. It was in the form of a beautifully designed silver loving cup, and the presentation of it at the conclusion of the matinee performance on Christmas Day came as such a surprise that Mr. Allen lost his speech for a few moments—then spoke his appreciation in a befitting response.

MUSIC IN LOS ANGELES.

Los Angeles musicians are promised some musical treats in the near future. At the Trinity Auditorium, Jan. 11 and 15, the Philharmonic Society will present Emilio de Gorgoza, a favorite here.

Tilly Koeren and Ossip Gabrilowitch will also be heard in January, and Gadaki on Feb. 8 and 12. The opera season opens Jan. 17. "La Boheme," "Butterfly" and "Tosca" will represent Puccini. Bizet's "Carmen," with Alice Gentle; "Rigoletto" and "Tales of Hoffman," with Alice Nielsen.

A newcomer to Los Angeles will be Lina Reggiana, a coloratura soprano of the Italian school.

"THE MASKED IDOL."

"The Masked Idol" is the title of a new operetta by Harry B. and Robert B. Smith, with music by Carl Woess, which has been put in rehearsal by T. Daniel Frawley and Julian Alfred.

The cast includes: Frank Doane, John E. Young, Thomas Conkey, Eugene Revere, Katherine Galloway, Richard Temple, Adele Ardsley, Ethel Dufre Houston, and Lillian Concord.

It will receive an out of town production and then brought to New York.

STAGE CHILDREN'S CHRISTMAS.

Children of the stage were given their annual Christmas entertainment by the Stage Children's Fund on Sunday evening, Dec. 26, at the Comedy Theatre.

There were several hundred youngsters present, some thirty-odd of whom took part in a diversified performance for the edification of their young friends.

Gifts were distributed after the performance.

THE CAMERON SISTERS, who were in "Town Topics," have been engaged for Oliver Morosco's "So Long, Letty." They will leave this week to join the show in San Francisco.

CHRISTMAS PARTIES at most of the local theatres made many of the members forget their enforced absence from home.

Ican Falls 3, Twin Falls 4, Shoshone Falls 5, Mountain Home 6, Boise 7, 8.

"Soldier of Japan, A." (Oscar Graham, mgr.)—Roswell, N. Mex., 29, Carlsbad 30, Maria, Tex., 31, Jan. 1.

"September Morn." Circuit Co. (Rowland & Clifford, Inc., mgrs.)—New Phila., O., 29, Bellairs 30, Altoona, Pa., 31, Greensburg Jan. 1.

"Shas Green from New Orleans" (Prof. Eph. Williams, mgr.)—App. Ala., 29, Florida 30, Samson 31.

Thurston (Jack Jones, mgr.)—Princess, St. Louis, 26-Jan. 1.

"Treasure Island" (Chas. Hopkins, mgr.)—Punch & Judy, New York, indef.

"Town Topics" (The Shuberts, mgrs.)—Hartford, Conn., 31, Jan. 1, Shubert, Boston, 3, indef.

"Twin Beds," Original Co. (Selwyn & Co., mgrs.)—Olympic, Chicago, 26, indef.

"Twin Beds," Special Co. (Selwyn & Co., mgrs.)—Lincoln, Neb., 29, Fremont 30, Des Moines, Ia., 31, Jan. 1.

"Twin Beds," Coast Co. (Selwyn & Co., mgrs.)—Salt Lake City, U., 27-29, Winnemucca, Nev., 30, Reno 31, Jan. 1.

"Twin Beds," Southern Co. (Selwyn & Co., mgrs.)—New Orleans 26-Jan. 1.

"Twin Beds," Middle West Co. (Selwyn & Co., mgrs.)—Winsted, Conn., 29.

"To-Night's the Night"—Lyric, Cincinnati, 27-Jan. 1.

"Two Is Company"—Majestic, Bkln., 27-Jan. 1.

"Trail of the Lonesome Pine" (Gaskell & MacVitty, mgrs.)—Aberdeen, S. Dak., 29, Redfield 30, Huron 31, Sioux Falls Jan. 1, Dell Rapids 3, Sheldon, Ia., 4, Sibley 5, Luverne, Minn., 6, Worthington 7, Fairmont 8.

"Two Oles, The" (Geo. E. Engesser, mgr.)—Axtell, Neb., 31, Holdrege Jan. 1, Sutherland 4, Chappell 6, Hemmingford 8.

"Under Fire" (Selwyn & Co., mgrs.)—Hudson, New York, until Jan. 1, Park Sq., Boston, 4, indef.

"Unchastened Woman The" (Olivier Morosco mgr.)—Thirty-ninth Street, New York, indef.

"Under Cover" (Gaskell & MacVitty, Inc., mgrs.)—Spencer, Ia., Jan. 1, Remsen 2, Storm Lake 3, Battle Creek 4, Carroll 5, Denison 6, Plattsmouth, Neb., 7, Nebraska City 8.

"Under Cover" (Rowland & Clifford, Inc., mgrs.)—Victoria, Chicago, 26-Jan. 1.

"Uncle Tom's Cabin" (Wm. Kibbe, mgr.)—Omaha, Neb., 29, 30, Lincoln 31, Jan. 1, St. Joseph, Mo., 2, 3, Topeka, Kan., 4, Manhattan 5, Salina 6, Hutchinson 7, 8.

"Uncle Tom's Cabin," Leon Washburn's (J. W. Brownlee, mgr.)—Bangor, Pa., 27, Stanhope, N. J., 30, Goshen, N. Y., Jan. 1, Millerton 2.

"Very Good, Eddie" (Marbury, Comstock Co., mgrs.)—Princess, New York, indef.

Washington Sq. Players—Bandbox, New York, indef.

Whiteside, Walker (John Cort, mgr.)—Oakland, Cal., 27-Jan. 1.

Wilson, Al. H. (Sidney R. Ellis, mgr.)—Jersey City, N. J., 27-Jan. 1, Cumberland, Md., 3, Fairmont, W. Va., 4, Parkersburg 5, Marietta, O., 6, Wheeling, W. Va., 7, 8.

"World of Pleasure, A." (The Shuberts, mgrs.)—Winter Garden, New York, indef.

"Ware Case, The" (Garrick Prod. Co., mgrs.)—Maxine Elliott's, New York, indef.

"Within the Loop" (The Shuberts, mgrs.)—Chicago, Chicago, 29, indef.

"Watch Your Step" (Chas. B. Dillingham, mgr.)—Forrest, Phila., indef.

"When Dreams Come True," Western Co. (Cutts & Tennis, mgrs.)—Parsons, Kan., 29, Clinton, Mo., 30, Marshall 31, Moberly Jan. 1, Oskaloosa, Ia., 2, Toledo 3, Webster City 4, Algona 5, Emmetsburg 6, Blue Earth, Minn., 7, Mankato 8.

"When Dreams Come True," Eastern Co. (Cutts & Tennis, mgrs.)—Dothan, Ga., 29, Bainbridge 30, Waycross 31, Savannah Jan. 1, Dublin 3, Hawkinsville 4, Milledgeville 5, Athens 6, Anderson, S. C., 7, Greenville 8.

"Within the Law," Western Co. (Robert Sherman, mgr.)—Hampton, Ia., 29, Traer 30, Toledo 31, Waterloo Jan. 1, Lawler 2.

"Young America" (Cohan & Harris, mgrs.)—Bronx O. H., New York, 27-Jan. 1, Montauk, Bkln., 3-8.

BANDS AND ORCHESTRAS.

Belvidere Ladies' Orchestra (Lou Evans, mgr.)—Anglesea, N. J., indef.

Sousa's Band—Hipp., New York, indef.

Tinkers' Orchestra & Concert Co. (M. Frank Tinker, mgr.)—Milo, Me., 29, E. Millinocket 30, Paten 31, Oakfield Jan. 1.

STOCK AND REPERTOIRE.

(See Stock Page.)

BURLESQUE SHOWS.

(See Burlesque Page.)

PICTURES.

"Birth of a Nation"—Liberty, New York, until Jan. 2.

"Birth of a Nation"—Colonial, Chicago, indef.

"Birth of a Nation"—Omaha, indef.

"Birth of a Nation"—Birmingham, Ala., 27-Jan. 1.

"Birth of a Nation"—Indianapolis 27-Jan. 1.

Terre Haute 3-8.

"Birth of a Nation"—Grand Rapids, Mich., 27-Jan. 2.

MISCELLANEOUS.

Bragg & Bragg Show (Geo. M. Bragg, mgr.)—Poland, Me., 27-Jan. 1.

Ka Dell-Kritchfield Show (J. S. Kritchfield, mgr.)—Jenison, Ala., 27-Jan. 1.

Lucy, Thos. Elmore—De Soto, Wis., Jan. 1.

Young America, Ind., 3, Rosedale 4, New Mayville 5, Freelandville 6, Riley 7, Prairie Creek 8.

McGinley, Bob & Eva—Oakland, Cal., indef.

Smith, Mysterious Co. (Albert P. Smith, mgr.)—Uniontown, Kan., 26, Buffalo 30, Hope 31.

"THE AWAKENING," an episode of young China, by P. C. Chang, a graduate of Columbia University, will be presented Wednesday afternoon, Dec. 29 at the Hotel Astor.

ROB A FOX THEATRE.

The safe in the Star Theatre, New York, was pried open last Sunday night, after the janitor and his wife had been tied by the robbers. About seven hundred dollars is reported as having been taken. Morris Klein, the watchman, has been closely questioned, as his story did not satisfy the police.

NAZIMOVA TO QUIT VAUDEVILLE.

Mme. Nazimova, who has just finished a long season in vaudeville in "War Brides," will retire from the big time. She and her manager, William F. Muenster, are busily reading plays, and hope to decide upon one shortly.

JANIS AT PALACE.

Elsie Janis will take a short flyer in vaudeville, opening at the Palace, New York, Monday, Jan. 3.

This is the first time Miss Janis has appeared in vaudeville in several years.

THIS IS the last week of "The Birth of a Nation" at the Liberty, New York.

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EVELYN CUNNINGHAM

DAINTY CHARACTER COMEDIENNE

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FARM, MASONVILLE, N. Y.

CHICAGO VAUDEVILLE.

DEC. 27, 1915.

PALACE.

Emily Francis Hooper and Ellsworth Cook opened the bill with songs and dances, starting with "Jingle Bells" and ending with "My Cake-walk Doll." Eugene Diamond rendered classics on violin. Imhof, Conn and Corene still get many laughs with their "Surgeon Louder" act.

Georgette and Capitola, sister team, sang "You'd Never Know That Old Home Town of Mine," "Never Come Home," also a medley, and made good impression.

Han Ping Chien, with three Oriental supporters, performed clever legerdemain stunts.

Charlie Howard, Kernan Cripps and Margaret Taylor, still use a happy combination which won so many laughs last season. Charlie's burlesque stunts make audience merry.

Frital Scheff looked beautiful, sang famous "Kiss Me Again," and used a medley, embodying "Sheltering Palms," "Chinatown" and "Goodbye, Girls, I'm Through." She encoored with "Tulip Time in Holland" for several curtains.

Lyons and Yosco sang "Mother" to terrific applause. Also "When It's Orange Blossom Time in Loveland," "Rose of Italy," "I Like the Pop" and other songs.

Brownie Dupont closed with animated living pictures.

Next week: George McFarlane, Nellie Nichols, Elinore and Williams, Dorothy Regal and company, Willa Holt Wakefield, Corcoran and Dingle, Margot Francios.

MAJESTIC.

The Three Emersons made a nice acrobatic opening.

Maurice Burkhardt sang several especially written songs, but made his biggest hit with "Mother." Walter V. Milton, with Hopper Toler and Grace Proctor, revealed neat sketch, built around somnambulism.

Elsie Fay, assisted by Joe Miller and John Hogan, sang "Ragtime Wedding Bells," doing a neat eccentric dance, and also put over "Dixie," and a weird number.

Mr. and Mrs. Jimmie Barry, with William in minor role, have a humorous sketch, in which Jimmie, as a rube, makes a date with a chorus girl, springing many original jokes.

Sam Barton performed comedy stunts on bicycle. Eva Tanguay has same song repertoire heard previously hereabouts, and is still featuring "America, I Love You" as the only published song in her act.

Pat Rooney and Marion Bent still use their newsstand act to good advantage. Pat's dancing is a big hit.

The Seven Colonial Belles played old time songs on string instruments, interspersed with piano solo and singing.

TIPS

Happy New Year!

GERARD and WEST are preparing a new act.

ROGERS and WOOD. "The Buster Brown Girls," were to open on the Proctor time this week, but Ollie Wood was taken ill.

GEORGE BROADHURST. "The musical comedy boy," opened at the Union Square, Pittsfield, Mass. He will join Ed. Hayes' Premier Minstrels after this engagement, opening at Albany, N. Y., Jan. 3, doing talking and dancing end.

WHILE the Russell Sisters, posing act, was playing the Harte Theatre, Bennington, Vt., Dec. 15, one of the girls tripped over a piece of lumber in the dressing room, and suffered a broken arm. John Harte, the manager of the house, paid her full salary, and gave two benefit performances for her also.

PHIL GURVICH is still doing the "first side" up in I. Kaufman's offices in the Strand Building.

MILDRED HOWELL, formerly of the Howell Sisters, was dangerously injured recently when a taxicab in which she was returning to the Mozart Hotel, in St. Louis, Mo., from the Hotel Jefferson, where she has been a feature of the cabaret, collided with another automobile. She was thrown heavily to the floor of the car, suffering a sprained ankle, wrenched shoulder and body bruises. Her mother, Mrs. John J. Pfeffer, with whom she lives at the Mozart, is caring for "Bunny," and reports her as "coming around nicely."

TELL IT TO "TOD."

ARTHUR HAMMERSTEIN has re-engaged Emma Trentini to sail for New York in about three weeks. A new opera will be provided for her for next season.

E. SARDIE LAWRENCE, who has been playing the lead in "The Tenth Commandment" Co., and Rachel May Clark, who is featured in the same company, close their engagement Jan. 9. They opened with the company Aug. 24.



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WHITE RATS MEETING.

The special meeting called by Secretary to the Board Harry Mountford, will dispose of several important matters.

The separation of the White Rats Club from the White Rats Actors' Union is contemplated, in order to determine as to what extent the members of each organization can have the use of the clubhouse. Members of the White Rats Club will have the full use of it, but members of the White Rats Actors' Union will be limited to the use of the lodge rooms at meetings.

Club membership will be taxed fifty cents monthly, extra.

Harry Mountford has been appointed secretary to the board of directors in place of Will J. Cook. It was reported that Mr. Cook would be called upon, on Dec. 28, to explain the method by which he was enabled to collect the amount due him from the White Rats on demand notes, without the usual formalities.

The open meeting was scheduled for Dec. 28, at the clubhouse, and B. S. Moss, who has lately declared for the "union shop" at all of his houses, was announced as one of the speakers. Frank Keeney and Harry Mountford also addressed the meeting.

FLORENCE WEBBER will join a musical stock company at Scranton, Pa.

THE GLORIA OPERA CO., INC., has placed in rehearsal "The Masked Model," by Harry B. and Robert Smith, under the direction of T. Daniel Frewley and Julian Alfred, with Frank Doane, John E. Young, Katherine Galloway, Richard Temple, Adele Ardsley, Thos. Conkey, Lillian Concord and Ethel Houston in the cast.

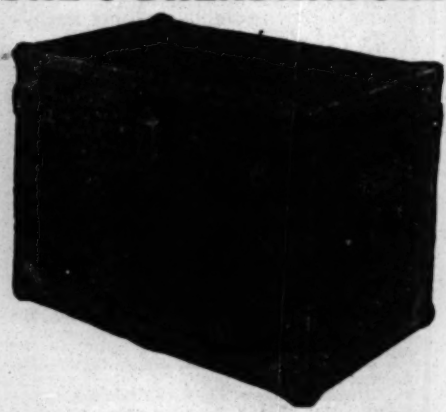
COLORADO, Iowa, Washington, Oregon, Idaho, Arkansas and South Carolina will go dry on Jan. 1, 1916. Virginia will adopt prohibition on Nov. 1, 1916.

EVIE CAREW, a chorus girl at Daly's Theatre, London, Eng., has been secretly married to Hon. Rowland George Winn, eldest son of Lord St. Oswald, since Oct. 29 last.

JOHN HALLIDAY has resigned from the cast of "The Ware Case" and is succeeded by Robert Adams.

FLAIG and BEALL report meeting with success in "The Rosary," under direction of Fred Douglas. Company has been doing a very good business.

BAL'S DREADNAUGHT



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32 inch.....14.00	38 inch.....16.50
34 inch.....15.00	40 inch.....17.00
42 inch.....\$17.50	

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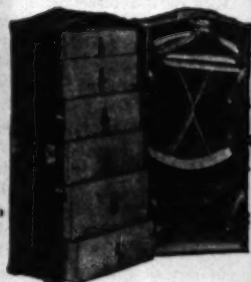
LADIES' LIST.

Arnold, Mrs. L.	Gerard, Alice	Pomeroy, Iola
Alton, Emory	Hart, Lillian	Russell, Elsie P.
Ashton, Lillian	Hyde, Frances	Rial, Vera
Alexander, Lillian	Hobbs, Maxie Bovis	Russell Bertha M.
Abbott Evelyn C.	Hayden, Vivian	Russell, Nell
Alexander Mrs. N.	Howard, Miss K.	Russell,
Anderson Maude	Hall, Kathleen	Mae Lindsey
Bernard, Dolie	Hudson, Lillian	Bess, Mrs. Geo. B.
Baruch Lillian B.	Huffie, Myra O.	Root Mrs. Frank
Beil, Nellie B.	Hass, "Heney"	Rowland, Miss G.
Brink, Jessie D.	Hill, Mrs. Wm.	Rochester, Claire
Bennett, Dorothy	Harper, Annette	Richardson Mabel
Bennett, Victoria	Iugram, Margaret	Russell, Mercedes
Baldwin, Celeste	Iverson, Laura	Raymond Garnett
Berlin Annie Mack	Johnson Genevieve	Robeson, Erba
Bowman Mrs. R.S.	Jackson, Helen	Robinson, Bobbie
Barlow, Alice	Jewell, Mrs. E.	Ray, Kitty
Bentley, Alice	Jackson, Evelyn	Rio, Violet
Belmont, Pearl	LaTelle (Pkg.)	Remson, Beta
Bevor, Mrs. M.	King, Molly	Sterling, Gwynne
Bennett, Kittle	Klar, Gladys	Stephenson, Hazel
Claire, Thoe	Stock Co.	Shepard Katherine
Chapman Sisters	Kingsley, Anna	Sergood, Eva (Pkg.)
Cutting, Justina	Keyes Sisters	Simpson, Emily
Catto, Rhea	Kent, Adrienne	Scott, Carrie
Collins, Jessie	Lewis Miss Jeffery	Seville, Sylvia
Countess Cathrine	Lee, Dixie	Seymour, Selma
Cody, Vera	Lindley, Myrtle	Stewart, Olive
Chipman,	La Nora, Edith	Salvage, Martha
Mrs. Everett	Leigh, Lisle	Schaffer, Frances
Culhane,	La Salle, Babe	Stanton, Doris
Mrs. Wm. E.	Lytleton Evelyn	Sutton, Caprice
Carre, Blanche	Lynch, Gertrude	Scott, Carrie
Dale, Marie	Leonard "Billie"	Sheldon, May &
Delmar, Helen P.	LaMar, Ada	Kemp Sisters
Delaney, Helen P.	Morrow, Edie	Sipperly, Fanny
Doyle, Bessie	Murray,	Tipton, Mae
Dalton, Ada	Mrs. Thos. J.	Thompson, Amy
Dabold, Alice	Martel, Fay &	Turner, Clara
Emma, Emma	Gene Alvarez	Tipton, Mrs. Ted
Devere, Agnes	Master, Mae	VanArsdale, Lillian
Day, Myrtle	Mott, Myrtle	Wayne, Dale
Emerson Mrs. W.L.	Morey, Luella	Voltoe, Genee
Emerson Mabel V.	Morris, Lilly	Walcamp, Marie
Emmett, Dixie	Margins, Mille	Wilbur, Vivian
Eeden, Alice	Mack, Boneta	Walace, Ethel
Evelyn, Verra	Mayhew, Belle	Wood, Clara
Estelle, Mabelle	Mack,	Wayne,
Fox, Grace	Mrs. Clarence	Katherine Mattox
Francis, Lois	Merritt, Lena	Wood, Clara
Fay, Eva N.	Nelson, Flora	Whitcher, Grace
Fullam, Frances	Newton, Neola	Weston Mrs. Wm.
Fox, Mrs.	Naworthy, Sadie	Weston, Edie
Edmund (Pkg.)	Norris, Marjorie	York, Alice
Gleason Madeline	Osborn Mrs. C. G.	Zenita, Miss
Gracey, Helen	O'Connor, Elley	(Violinist)
Gordon, Elieta	Price Mrs. Jno. B.	
Gibson, Erna	Phillips, Minna	
Gerald, Helen	(Pkg. 5c. due)	
Gardner, Lida	Thelps, Eva	
Gibson, Clara		

GENTLEMEN'S LIST.

Albert, Joe Benat	Dalroy, Jack	Kirby, Edw.
Allen, U. S.	Dee, Roy	Kane, John E.
Allman, Grant	Elliot, Harry	Kuhnast, B.
Arndt, Felix	Ellsworth, Adrian	Kerr, W. B.
Alrose & Price	Emerson, Mr. M.	Kramer, Chas.
Arnand, Peter	Ellott, Wm.	Keyes, Chester
Alman, Dan	Evans, Roy	Kilbride, Percy J.
Bartram, Gus	Eddie, Howard	Kennedy, Jack
Brill, Ned S.	Fitzgibbons, Lew	Kershaw, Harry
Brown, Kirk	Fredericks, Geo.	Kilham, Walter
Brockbridge O.M.	Fitzgibbon, Dave	Linnecum, L. G.
Burns, E. A.	Feathers, Leslie	Lints, Horace W.
Brewer, Chas. L.	Franks, Mr.	Lindwig, Chas.
Barnes, Billy	Freedman, Geo. D.	Lewis, Dan A.
Brown, Albert	Gray, Julian	Lynton, Louis
Erandon, Whit	Gracey, Dan	Lowe, & Duell
Browning, Ivan H.	Garfield, Bert M.	Lea, Mark
Billings, Jas. J.	Grindley, Dan	Long, J. E. H.
Bradford, L.	Grubey, Wm.	Lane, Jack R.
Beil, Willie	Gorman, Joe	Lawrence, Geo. A.
Brown, Benedict	Gould, Fred	Lawson & Manning
Booth, R. H. B.	Goldenberg, Jake	Leader, Harry
Burris, James	Harper, Neil	Leigh, Bert
Baker, Nick Ant.	Hall, Reid	Masey, Al J.
Bigelow F&Frank	Hope, Douglas	Murray, Dave E.
Bellevue, A. L.	Haynes, Arthur	Mortimer, G. S.
Clark, Harry	Hellman	Miller, Van
Callie, Dave M.	Haldenby, G. T.	Mansberger, W.R.
Carroll, John S.	Hillyard, Bob	Maddox, Harry
Carander & Shaw	Hyde, Jacob	Mack, Geo. S.
Carol, Wilson	Howard, O. V.	Mealy, Sig. G.
Clynes, Chas. C.	Hoy, H. Harry	Mokelke, Edw.
Curran, Edw.	Holmes, Julian	Marston, Rose
Corbin, Werner	Hanna, Albert	McHaffie, Earl
Comana, Edw.	Hagen, James P.	McEwen, Frank
Comwall, Jack	Howard, Jack	McElhany, T. J.
Dampier, Fred	Hammond, Chas.	Mason, Jack
Dashington, Alb.	Hanes, Geo. S.	Mayer, Sid N.
Davis, Chester	Holmes & Anderson	Mantell, Fred J.
Donohue, Mrs. Geo.	Hal, J. Albert	Messner, F. B.
Drye, Edw.	Hamilton, Earl P.	Mattice, Mr. &
De Mar, Paul	Harris, Wm. Jr.	Mrs. W. S.
De Witt, Mr. &	Henny, Martin	Mackey, Peter
Mrs. French	Jackson H & Kate	Mulvaney B(Pkg)
Deming, Arthur	Jones, Jimm	Miller, J. F.
Douglas, Rno	Jones, Sherman L.	Mack, Bud
Downs, W. O.		Marron & LeMar

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Neiser, Henry	Reed, Sam T.	VanderSmith Dave
Newman, Victor	Ross, Arthur	VonWiethoff Louis
Newkirk, Billy	Roskam, Chas. H.	Wickes, E. M.
Orland, Lee	Reaves, Roe	Weston, Volmas
Osborne, C. G.	Stones, Monte	Welsh, Lew J.
Oswald, Robt. G.	Sprague, Ed.	Waite, Billy E.
O'Hara, J. D.	Schulik, Fred J.	Williams, Les
Onlone, H. E.	Stewart, Cal.	Walck, R. O.
Payton, Ralph G.	Salisbury, N. W.	Whitney, H. S.
Powell, Wm. H.	Simpson & Dean	Wire, Syd
Phillips, Sol	Smith, Chas.	White, Mr. &
Painter, E. H.	Swor & Mack	Mrs. Irving J.
Roberts, H. J.	Sterrett,	White, Wm. L.
Rae, John G.	Mr. & Mrs. Lee	Walton, Art
Raymond, W. H.	Sanders, J & Rena	Wood, Britt
Reinhart, J. F.	Stead, Walter	Welsh, Tom
Rogers, Sam	Sylvester	Waldron, Joe
Romero, Angel	Thompson, Edw. F.	Wayburn, R. T.
Reinhart,	Tsuda, Harry	Wilson, Lauder
Louis (Pkg.)	Templeton, Roy	Watson, Sam
Rinaldo, Clyde	Turnour, Jules	Walek, Ezra C.
Rover, Fred	Taylor, Harry W.	Watson, Richard
Root, Frank	Thiele, Willie	Whitney, Emmet
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SEE NOTICE AT HEAD OF LIST.

HAVANA NEWS.

Hurrah, they're off! Meaning the horses, of course. The Cuban American Racing Meet opened Dec. 16, with a rush. Big crowds, music and gaiety everywhere, together with heavy playing, made the opening a gala event. During the season there will be six races daily, except Mondays. Admission \$1 for ladies, and \$1.50 for gentlemen, to grand stand and main betting enclosure, and to the field stand and field betting enclosure, twenty-five cents for ladies, and fifty cents for gentlemen. The track is said to be in splendid condition, and new records are being made every day.

With tourists on every hand, Havana is much alive at present. We have with us "movies" in most of the theatres, old French and Italian films principally; the circus, special attractions at the Nacional, and cabarets. Then, too, Havana is as up-to-date as New York in the skating fad—"everybody's doing it."

At the Nacional, on 8 and 10, Carl Jorm, of the Metropolitan, pleased two large and representative audiences, giving programs of different operatic selections, and on 14, 15, at the same theatre, Mile. Felyne Verbut, of the Royal Opera House of Brussels appeared in classic dances. She is billed as "the artist whom the press of Europe and South America classify as the greatest dancer of the classics in the world," and is said to rival Pavlova.

The Norma is again showing the Willard-Johnson fight pictures. A local review states: "So plainly to be seen in the picture is the gradual tiring of the negro, while the White Hope, after the eleventh round, grows stronger and more confident as the fight proceeds, that the film disposes entirely of the foolish talk of a fake fight."

Hotel Miramar Gardens are crowded nightly. Miss Curtis and Mr. Hemmer continue to delight with their modern dances, while newcomers are the French dancing couple, Nelly and Susy, with their instructor, the three making their debut on 19.

Then comes the circus! By all the laws of red lemonade and popcorn (noticeable for its absence), a circus should be outdoors under the big top, and Publilions deserves all the real trimmings. Withal, however, they are offering a dandy show, even if it is given on the crowded stage of a closed theatre—the Payret. A Japanese troupe of jugglers, knife throwers, etc., would be real headlines on the big time, while the trained dogs give a two act drama, before their owner appears, which is a howling success. The clown scores a personal hit with novel bell and musical instruments.

All in all, Havana offers a diversified menu of amusements which make it only too true that "A

tourist and his money are soon parted—here!" Adios, FRANCOIS AGNEW.

YULETIDE AT GUNTER HOTEL IN SAN ANTONIO, TEXAS.

Two years ago the idea of arranging a Christmas entertainment in San Antonio for the professional showmen who were Wintering at San Antonio was suggested in a conversation to Percy Tyrrell, manager of the Gunter Hotel. The matter was discussed pro and con, and Percy Tyrrell, with his usual foresight, ability and natural desire to please and entertain, received the suggestion, enlarged it, and immediately put it into execution. In doing this he was enthusiastically received by many of the showmen then at San Antonio, and while there were some "doubting Thomases," the majority accepted the idea and predicted a successful Christmas time. The first celebration far surpassed the expectation of the originator of this unique Christmas observance, and so successful was it and so popular the idea, that it was immediately received and accepted in the theatrical world as the "Gunter Hotel Showmen's Christmas Tree."

The first celebration was a success in every particular, and many who participated in it thought it could not be equalled or excelled by subsequent celebrations. The dominant idea was to substitute a hotel and its beautiful environments and hospitality as a Christmas home for all showmen who were Wintering or quartering at San Antonio.

So well has this celebration filled these natural felt wants of the lives of the show people throughout the United States that many made their calculations so as to either Winter or be at San Antonio on Christmas Day, and nearly five hundred persons connected with carnival entertainments were in San Antonio this year for this reunion and home coming.

Percy Tyrrell, of the Gunter Hotel, proved the largest asset that the showmen could get, not alone assisting them in developing the idea, but in giving it a practical turn by furnishing them a most unique place for the Christmas tree, circus ring and assembling of the guests, and last but not least, by giving them a fine Christmas dinner.

Contrary to expectations, this year's Christmas celebration, in every particular, excelled all other previous celebrations. The committee of arrangements for the Showmen's Christmas Celebration was composed of Manning B. Piets, chairman; Henry W. Potter, Geo. K. Fairley, T. E. McNew, Jean De Kreko, J. Geo. Loos, Jack Burke, Jay W. Coghlan, Edw. Raymond, C. A. Wortham, Jno. T. Backman, Dick Collins, Eugene P. McKenna, Steve A. Woods, Don C. Stevenson, W. H. Rice, Earl Walker, Paul Hunter and W. J. Lytle.

A total of fifty-six thousand invitations went out from Manager Percy Tyrrell, inviting showmen of the world to join in the Christmas observance at the Gunter Hotel.

The lobby of the hotel was decorated with a canopy extending from the ceiling to the centre of the parlor floor level, built with about twenty thousand feet of red festooning. In addition one thousand two hundred pounds of smilax, five hundred pounds of holly, three hundred feet of silver tinsel, and one hundred and seventy-five holly wreaths were used as decorations.

A Christmas Tree, forty feet high, was erected in the centre of the lobby over a specially constructed fire place. It was electrically illuminated and loaded down with 1,800 ornaments and bangles of all descriptions.

The day opened at 8.30 o'clock, and at 11 Santa Claus (M. B. Piets) distributed presents to the house guests and others. From 10.30 to 11.30 a sideshow was in progress in the corridor leading from the lobby back to the ball room. At 11 a short silence was observed in respect of the memory of Warren A. Patrick, the Dean of Writers of carnival show topics, and the time between 11 and 12.30 was devoted to an exchange of gifts among showmen. At 1 o'clock the Christmas performance in the lobby began and was followed by a circus and concert, which consumed most of the afternoon, and at 5 o'clock in the afternoon the banquet began, and concluded the features of the day. Early in the morning a double quartette and members of the orchestra played. Madame Alicia Petriciere rendered a vocal solo. The sideshow was one of the drawing attractions of the celebration. J. H. Kirkpatrick, a local showman, was manager and spieler. L. J. Hart, Jno. B. Carrington and Benny Frank, ticket sellers. A one-ring circus was staged in the hotel lobby at 1 o'clock. It was a circus in every sense of the word, with sawdust, rings, clowns, trained horses, dogs, bareback riders, and all other attractions which make up a performance. These attractions were due to the courtesy of the different showmen who are Wintering at San Antonio.

T. E. McNew and Plain Dave Morris acted as masters of ceremony at the circus. Henry B. Potter presided as master of ceremonies at the banquet. Nearly 400 were seated at the festive board.

The guest of honor for the show people was A. A. Powers, of the C. A. Wortham Shows. Among the other guests of honor were Mayor Clinton G. Brown, Con. T. Kennedy, City Commissioners Lambert, Steves, Kearney and Garland, Judge Jas. R. Davis, Allee B. Ayres, John B. Carrington, Benny Frank, J. F. Fentiman, J. F. Kline, Fred Lancaster, John Tobin, J. H. Kirkpatrick, L. J. Hart, Rev. Hugh McLellan, Rev. Father Nichols, Geo. D. Armistead and Selig Deutschman, and S. C. Eldridge, as correspondent for THE CLIPPER.

Among those who took part in the performance were Jimmy Williams, Jerry Collins, Sailor Harter, John Wallace, Spencer and Gowdy, Klase and Krall, John T. Backman, Larry Judd, Gabriel De Kreko, "Slim" Wren, Sam Feinberg, Tango Murphy, L. C. Beckwith, Smith Turner, Pango Hunter, Texas Bob Cat, Harry Waugh, Buddie Miller, J. McCurdie, Ed. Raymond, Tim Buckley, Tom Kearney, John Wallace, Capt. Sparks, Mile. Goldie, John T. Backman, Mike Zinney, Master Sparks Jr., James Hazzerty, Tom McNew, Earl Walker, Dave Morris, and Mildred Miller.

LONDON LETTER

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Dec. 11.

It is a sure thing that Oswald Stoll will get the London Alhambra. When Alfred Butt called for the States, he claimed that he had a clear understanding with Concanen, the Alhambra chairman, that the very large share capital which Concanen controls should be transferred to the Butt group, so that Butt and his friends might operate the house, which no doubt they would have done, to the general advantage. He squealed badly, when he returned to the States, and found that Stoll had bought the Concanen shares and others, and issued a letter attacking Concanen, which may escape the penalty of libel, while the parties are so excited. Concanen says that Butt is quite mistaken. The arrangement had not passed the discussion stage when Butt went away and left it. The Stoll offer was more prompt and substantial, so he took it. There have been two meetings of shareholders, at which all the parties have stated their cases, and outlined their policies. But, as some one pointed out, there was nothing for the shareholders to do, no sale of the concern for them to approve, or even consider. They have been enlightened as to their position, which is bad, and now they must await the course of events. It is still open to Butt and his friends to go into the market, and buy Alhambra shares, and mortgage bonds—if they think they can get more than Stoll has, for he has bought heavily and is still buying, though there are many shareholders who are sitting tight in the belief that whether Stoll or Butt secures an eventual election to the dominant directorship, it will be fairly all right for them. Any drastic change in the management of the Alhambra must be for the better of the concern.

Probably Edward Knoblauch was induced by Pintero's experience with "The Big Drum" to write the last scene of "Mouse," which ensures a happy ending of the story, for its two principal characters. But this scene spoils the play, and must just be chopped off, if "Mouse" is to succeed. No re-writing is necessary. Two people who have been kept apart, are set free to marry. The audience knows that their marriage is a sure thing. But the dramatist sets them talking it out in circumstance and detail. It would have been more decent to leave us guessing and that is a fact.

Why "Mouse" should have been produced on a Sunday night, by the Pioneer Players, I do not know. That distinction is reserved (a) for naughty plays, (b) for plays which could not appear to "commercially minded" manners. Now, "Mouse" is not a naughty play, and there is no reason why it should not be put up at a regular theatre, for a run, as an ordinary money-making proposition. "Mouse" is a governess-companion, a beautiful woman, with two benevolent occupations. Helen Townsend devoted her money to the art education of her niece, Elsie, in Paris, and her time to tending the little daughter of a distinguished literary man, Pattison Grey. Of course Helen was deeply in love with Grey, and everyone hoped they would marry. But Grey suddenly announced his intention of marrying Elsie Townsend, the erratic, temperamental, wholly unsuitable art student from Paris. It was as though a bomb had fallen on the little community. It was reserved for Helen to make the discovery that her niece had had a love affair, and was only marrying Grey because she expected a child. There is a tense, unpleasant scene between the women. But at last the errant Elsie is paired off with her natural lover. The rest you may imagine. "Mouse" uses some familiar material with effect, and should have a future, all right.

We are to see quite a lot of Shakespeares in town during the Christmas season. Matheson Lang opened at the St. James' Theatre on Monday, with quite a good representation of "The Merchant of Venice." His own Shylock is of the picturesque, Oriental type. Then, F. R. Benson comes to the outlying Court Theatre, with "A Midsummer Night's Dream." And at the Duke of York's, Miss Horniman will revive "A Comedy of Errors" in association with an adaptation of Moliere's "Les Femmes Savantes," which is to be called "The Blue Stockings." None of these productions are on a costly scale. The idea is, in fact, to work the educational racket on schools and families, at reduced prices, which has been found a very good game.

"Samples," the new revue at the Playhouse, which is now run by Frank Curson and Andre Charlot, of the Alhambra, in partnership, will need a vast deal of improvement if it is to be a popular success. Charlot's strength is in finely imagined, artistic scenes, of which there are two—a floral background for a Honolulu song, and a quaintly devised hall of white pillars, with a purple landscape in the distance. But, Charlot's weakness is that he ends here. He inspires no humor, and Harry Grattan for once has clearly needed inspiration. Melville Gideon sings and plays industriously, and Bert Coote gets in a lot of characteristic work. But the revue leaves the impression of scrappiness and insipidity, which should be got rid of at once.

Horace Annesley Vachell's play, "Who Is He?" was produced at the Haymarket, in succession to "Quinneys," on Saturday. It is a fantastic comedy, as light as air, founded on a novel by Mrs. Belloc Lowndes. It exploits Henry Ainley as a mysterious person, who goes around muffled up, and whose identity is only established in the last two lines of the play.

Estelle Rose made a successful opening at the Victoria Palace on Monday night.

Bannister Howard has just closed down five road companies—two playing "The Belle of New York," one playing "Oh! I Say," one playing "Florodora," with Evie Greene, and one playing "The Girl On the Film." He tells me he has seldom had such a good Autumn.

"A Little Bit of Fluff," at the Criterion, which is still managing without James Welch, is one of the biggest successes in London at this moment. It is the regular, old Criterion embroglio of an errant husband.

"Kick In" disappears from the vaudeville to-night. C. M. S. McLellan, has been somewhat seriously ill, but he is well and about again.

Fred Terry, who has been ill, is again appearing in "The Scarlet Pimpernel," at the Strand Theatre.

I hear that when the workmen began the repair of the Lyceum, they found its foundation so badly shaken that there is some doubt it will be ready for the pantomime, "Robinson Crusoe."

By special permission of the Lord Chamberlain, there was a performance of "The Birth of a Nation" at the Scala Theatre, on Sunday, for the purchase of Christmas gifts for the fighting troops.

A number of the films taken at the front with the connivance of the authorities, duly censored and duly sanctioned, will be available at Christmas.

A film of Hall Caine's "Christian" has just been exhibited to the trade by the London Film Company.

Stricter conditions, notably as to the censorship of films, are to be attached to the licenses issued by the London County Council to picture houses for next year.

"L'Enfant Prodiges" is not destined for a long life at the Duke of York's Theatre.

Michael Morton is trying to organize an author's theatre—a house where authors can give shows of unknown plays for the benefit of managers.

Between "Push and Go" and the new revue, the London Hippodrome is to be closed two whole weeks. Such a thing has not happened in its history.

George P. Huntley and his wife, Eva Kelly should have reached your side ere this.

Herbert Jay's extravaganza, shortly to be done at the Vaudeville, with the entertainers known as the Quaints, for its feature, is to be called "The Peddler of Dreams."

"Stop Thief" has now been played fifty times at the New Theatre, and is running up the record by ten performances weekly.

Gus Sohike is to produce the Palladium pantomime, "Cinderella," for Tate & Wylie.

La Belle Leonora, of whom such a feature used to be made at the London Alhambra, joined the Empire Company on Monday. She is accompanied in her act by two soft-shoe dancers, called "The Royal Boys."

On Tuesday afternoon the Water Rats gave an afternoon performance for war charities. These performances are often scandalized by the absence of artists who promised to attend; so, the Rats made every contributor to the program sign a regular contract, carrying a considerable fine if he did not keep his bargain.

Hilda Trevelyan was engaged for "Samples" at the Playhouse, but threw up her part.

Sir John Hare says that the three finest audiences in the world are to be found at Birmingham, Manchester, and Boston, U. S. A.

Alfred Lester is again at the London Coliseum, with "A Restaurant Incident."

Yesterday "The Man Who Stayed at Home" commemorated his anniversary at the Royalty, with the 421st performance.

"Charley's Aunt" is to be installed at the London Opera House on Saturday next, for the Christmas season.

Charles Hawtrey goes into West End management again, early in the New Year, with Frank Curzon for his partner. They will first produce a play, entitled "Please Help Emily," by H. H. Harwood.

"Stop, Look and Listen" is, after all, to follow "Watch Your Step," at the Empire. Butt says he did not find "Around the Map" suitable, but someone else surely will.

Another bright young actor has died of wounds received at the Dardanelles, Lieut. Guy Struthers, who was notably good in Grossmith parts, and understudied him at the Gaiety.

There is no licence this time for Beckstein Concert Rooms, the owners being Germans.

J. W. Wilson is producing a second edition of "Shell Out," at the Comedy Theatre.

Robert Leonard and Augustus York made a successful opening at the Portsmouth Hippodrome with James Horan's "Buyer from Pittsburgh," which they call "In Lingerie."

So that Lily Elsie shall not be overworked, "Ma-vourneen" will be withdrawn from His Majesty's during Christmas week. Performances will be resumed on Boxing Day, but chiefly afternoon performances.

DEC. 18.

STOLL ALHAMBRA DIRECTOR.

Events have marched at the Alhambra just as I told you in my last letter they would. There has been no sale of the property, nor will there be; nor any deal between the corporation as such and Oswald Stoll; nor any formal approval or disapproval of any scheme. Mr. Stoll has simply secured a large share-holding by individual purchase, and by virtue of this has been added to the board of directors, of which he instantly became chairman. There you will find matters rest a while—no immediate change in the policy of the house. In February the annual meeting of the stockholders will take place, when the financial position of the company, which is not good, will be put before them, and it will be open to them to say all they think about things. But I expect it will be found that Stoll, who is already in control, by simple, straightforward, legitimate purchase of the same, of a dominant block of shares, will be found in the meantime to have greatly increased his holding so as to carry all before him. He will probably be appointed chairman and managing director with full powers, and may disclose his scheme of operation. I should say the Alhambra will largely follow the plan of the Coliseum, which, of course, is only a hundred yards away. And, in fact, the shareholders of the Alhambra will surely settle down contentedly under Stoll's rule, which will make them good money. Neither will the shareholders of the Coliseum have any kick—they will probably make haste to get on board the Alhambra, for the business the Coliseum turns away most nights will easily put the Alhambra to the good.

ANNESLEY AND THE CRITICS.

Horace Annesley Vachell is having a good laugh at the critics. Frederick Harrison, of the Haymarket, is a secretive manager, and never lets out anything about his productions till the last minute. It is a fool way of doing business, and the Haymarket gets less publicity, accordingly, than any house in London, except the St. James', where the same mossback scheme prevails. Of Vachell's new play, no more was let out than that it was an adaptation of a novel by Mrs. Belloc Lowndes. But he would be a clever fellow who could trace any resemblance between "Who Is He?" Vachell's play, and Mrs. Belloc Lowndes' novel, "The Lodgers." That was plainly suggested by "Jack the Ripper" murders of East Side girls in horrible circumstances, and is grim and tragical to the last degree. Vachell's play is fantastic farce, with a touch of romance.

It owes nothing to the novel but an idea, and none but the most scrupulously honorable of dramatists would feel called upon to acknowledge the debt at all. A retired butler and a retired cook married and set up a lodging house. These worthy people were much interested in the newspaper stories of a series of mysterious murders of young

and beautiful girls—the more interested, because their son was a cop, of an avowed intention to cover himself with glory by capturing the murderer.

At this juncture a handsome, mysterious, eccentric stranger arrived and took the best apartment in the house. He had plenty of money, his movements were suspicious, he paid marked attention to a girl boarder. Instantly the butler, and the cook, and their son, the cop, began to shadow the unhappy boarder, Horatio Parker, as he called himself, in a ludicrously offensive manner. But the girl boarder was gratified by his attentions and accepted his offer of marriage. They were just off together when a number of policemen appeared upon the scene to arrest poor Parker as the mysterious murderer. Then it appeared that he was a nobleman of great wealth and distinction, who had whimsically set out into middle class society. He married the girl and all ended well. It is really very pleasant fun and should prove very popular. It owed much to Henry Ainley, who bids fair to make a position as a character actor more important than he ever had as a romantic young hero. All the parts in "Who Is He?" are well played. As the young girl boarder whom the wandering nobleman marries, Irene Brown, an Australian actress, made a good impression.

STEPHEN PHILLIPS' DEATH.

Stephen Phillips, the player-poet-dramatist, is dead. None of his intimates is surprised—he got so "Bohemian." He was of parson stock, a near relative of the Benson family. Indeed, he joined F. R. Benson's company, and acted a good deal. He returned to the stage to make a ponderous ghost in Martin Harvey's revival of "Hamlet." For some time he was a teacher of young soldiers—educational. He wrote some charming verse. And as a writer of rhymed plays for the stage, looked as though he had got the late W. A. Wills' job well in hand. He wrote "Paolo and Francesca" and a new "Faust" (which the actor has never been silly enough to produce) for Alexander. For Tice he did "Herod," "Ulysses," "Nero" and another "Faust" (this was worked up by Comyns Carr). He did "The Bride of Lammormoor" and "Armageddon," for Martin Harvey, and "The Son of David" for H. B. Irving. *The Referee* says he was spooled by injudicious friends. I never knew but one of them—and that was Stephen Phillips.

JIMMIE HOWELL DEAD.

Many an American who has visited London during the last twenty years will learn with regret that "Jimmie" Howell is dead, well stricken as he was in years. Howell was known to them as the assistant manager of the Tivoli, always in charge on the front and in control of the finance. He was a rigid and expert accountant. Howell was an engineer originally. Then he went to the original Polytechnic, in charge of scientific toys. For years he was Charles Morton's lieutenant, at the Alhambra, the Tivoli and the Palace. After Morton's death he went back to the Tivoli, where he was invaluable and highly esteemed. Ill health caused him to retire, but he could not keep away, and to meet his desires a job was found for him on the office staff of the so-called "Syndicate."

THE TIVOLI AFFAIRS.

What a sad plight is that of the poor old Tivoli, once a most important, characteristic and prosperous music hall. A few years ago it was torn down with the idea of re-building. Meanwhile nothing has been done, and there is an immense blank space in the heart of London, the picture of desolation which is costing the poor shareholders about \$25,000 a year in property tax and such like charges. The directors complacently declare that they are waiting for a good opportunity to sell. The shareholders are getting frantic. They have appointed enquiry committees, and so on. They asked Oswald Stoll to come to their aid, but his reply was a polite negative. Now they want the directors removed from office. Before the Palace stepped in the Tivoli was for years an American centre. Dick Knowles did not make his first appearance here, but he was soon its favorite artist. It was one of the first West End halls to give the sketch a chance. A little money and a brand new management would easily make it famous again.

Lily Elsie is to preside at the annual dinner, which is to be a mid-day lunch, of the O. P. (Old Players) Club, to-morrow.

For "Our Bidders," a play by W. Somerset Maugham, which Dion Boucicault figures on producing at the New Theatre early in the new year. He says he is trying to get one of the most distinguished of American actresses to impersonate the American heroine.

Alexander Adams, an old time actor, was

knocked down and killed by a motor bus. He had played with Phelps and with Charles Kean.

H. B. Irving, speaking at His Majesty's Theatre, said of eight thousand (estimated) English actors, one thousand five hundred are now serving with the army.

George Edwardes' son, Captain D'Arcy Edwardes, has just become Major Edwardes.

Yvette Arnaud, the little French actress playing Phrynette, in "L'Enfant Prodiges," at the Duke of York's Theatre, was meant for a great pianist as a child and took many prizes before she went on the stage—quite by accident. So it is amusing her greatly to alternate the piano part with her own.

De Courville made a great noise of a public competition to get the best title for his new Hippodrome revue, but out of it he has been able to secure nothing better than "Joyland."

Augustus Yorke and Bobbie Leonard got to the Coliseum on Monday with "In Lingerie," which they have already played in the provinces. This is James Horan's "Buyer from Pittsburgh," which they took over from Caryl Wilbur, being able, of course, to play it on their "Potash & Perlmutter" reputation.

"Honi Soit" is to run till the new year at the London Pavilion. Then it will be replaced by a revue from the pen of the same author—Charles H. Bovill.

Raffells have just shown "The Final Judgment," featuring Ethel Barrymore.

"Bric-a-Brac" was played at the Palace Theatre for the one hundredth time on Wednesday. Alfred Butt distributed a souvenir of the occasion.

To the general surprise "The Only Girl" has broken down at the Apollo, and will be taken to Manchester for the Christmas season. Oscar Asche comes to the Apollo with his pirate drama, "The Spanish Main."

Doris Keane has resumed nightly performances of "Romance," at the Globe Theatre.

"Peg o' My Heart" was played at the Globe Theatre for the five hundredth time on Thursday. Myra Mannering took up Laurette Taylor's part after her departure.

"Tina" was done for the fiftieth time at the Adelphi, on Wednesday.

Fred Terry and Julia Neilson are in the last weeks of their tenancy of the Strand Theatre.

Thomas Beecham has been invited to conduct at the great international music festival at Rome.

Jimmy Britt made good in his monologue at the Liverpool Olympia.

The Two Tomboys sail for the States to-day.

Sir George Alexander promises another vaudeville appearance.

David Day, of the famous music publishing firm, Francis, Day & Hunter, has just celebrated his sixty-sixth birthday.

Ishizo Ishimura, a young Japanese, member of the Mikado Troupe of acrobats, fell and broke his neck in a Chester music hall.

Seymour Hicks spoke up bravely for himself at his public examination in bankruptcy. He said times were awful for the actor and his expenses enormous. He could not keep going under a less expenditure than \$200 a week. If he could retire to a country cottage he would be quite content with \$12. After a good deal of talk Hicks' creditors agreed to a scheme which will eventually relieve him from bankruptcy.

Cissie Grahame, a once popular actress and manager—she was Wilson Barrett's leading lady, and she introduced Jerome K. Jerome to the stage—married William Allen, the great theatrical printer, and retired. She has written a play, called "A Theatrical Marriage," shortly to be produced.

A profit of \$125,000 was made by the Victoria Palace last year. A dividend of fifteen per cent. has been declared, and there is still nearly \$100,000 at reserve. The Victoria was a bit of a failure at first, then Alfred Butt handed over its routine control to John Hayman, a quiet fellow who works hard, and who would probably have been found at the Alhambra had things gone otherwise.

George Glenville, with half a dozen other names, has been sent to prison for two years for assaulting girls from whom he had previously taken a fee on the promise of securing them engagements to act for pictures.

Henry James, the American novelist-dramatist, who naturalized as an Englishman in the early stages of the war just to show his friendliness, lies desperately ill.

AN IMPORTANT CASE.

Justice Scrutton heard, in the Court of King's Bench, a case of immense importance to artists, as a result of which the agent Edelstein must pay to Harry Graffan, the author, a sum of \$325.

Grattan employed Edelstein to deal with his sketches in America. Grattan stipulated that he should receive an immediate payment of \$500 and \$5 for each performance of a sketch of his. Edelstein resorted to Joe Hart, and the evidence was that he tried out Grattan's sketch, "Buying a Gun," at Newark, N. J., after which there was nothing doing.

Bert Coote said he knew Grattan's work, and he knew Newark, New Jersey, and he was of opinion that nothing worse could happen to "Trying a Gun" than for it to be "tried out" in such circumstances. It was sure ruin. A fine production in a big city would have established the sketch—it was that class of goods. Edelstein said he was shocked when he heard of the try-out, but it was none of his business. The judge very pointedly asked the agent for what he was to receive ten per cent. Edelstein said he made the parties known to each other, and forwarded Grattan's manuscript to Hart. But the judge is clearly of opinion that it is an agent's business to diligently watch his client's interests all the time.

Alfred Butt, of the Palace, asked a magistrate to give him permission to go to Paris to look after the big vaudeville house his syndicate is building there. The magistrate refused to do so till Butt produced evidence as to how he stood for a soldier. Butt went off to a military doctor, and came back certified medically unfit for service; so he got his permit.

Grand Rapids, Mich.—Powers' (Harry G. Sommers & Co., mgrs.) "The Birth of a Nation" Dec. 24-Jan. 2. "Potash & Perlmutter" 6-8.

EMPIRE (Harry Moter, mgr.)—Bill week of Dec. 29: Leo Heers, Dooley and Sales, the International Girl, Evans and Burr, Frank McIntyre and company, Martinetti and Sylvester, and Mary Melville.

ORPHEUM (Harvey Arlington, mgr.)—Bill week of 27: The Two Beckmans, Gene and Arthur, Gerard and Griffin, the Hoosier Two, Kirkpatrick and Owsley, Sam Riley, Rolfe and Kennedy, Togio Trio, Turno, and Bob and Muriel Vincent.

COLUMBIA (Geo. A. Chenet, mgr.)—Frolics of 1915 week of 26.

MAJESTIC GARDENS (B. W. Lowe, mgr.)—Feature photoplays.

Rattle Creek, Mich.—Post (H. P. Hill, mgr.) "The Rosary" Jan. 1. "Mutt and Jeff in College" 2. May Irwin, in "No. 33, Washington Square," 8; "Under Cover" 9. May Robson, in "Aunt Matt," 10.

BIJOU (E. J. Latimore, mgr.)—Bill Dec. 26-29: Dr. Royal Raceford, George Felix and Barry Girls, Kremka Bros., Ed. and Jack Smith, and Prince Lai Mon Kim. Bill 30-Jan. 1: Six Military Dancers, Kilkenny Four, Hyman Adler and company, Miller's goats, and Calloway and Elliott.

Memphis, Tenn.—Lycum (Frank Gray, mgr.) "A Pair of Sixes" Jan. 1, 2. "The Birth of a Nation" week of 3.

ORPHEUM (Arthur Lane, mgr.)—Bill week of Dec. 27: Mrs. Leslie Carter and company, John and Winnie Hennings, Bessie Browning, Al. Herman, Garcinetti Bros., Joan Vernie, and pictures.

MAJESTICS (3), **EMPIRES** (2), **PRINCESS**, **ALAMO**, **COLONIAL**, **QUEEN**, **PLAZA**, **PALACE**, **CARROLLTON**, **AMERICAN**, **ECHO**, **SUBURBAN**, **LAMAR**, **EDEN**, **REX**, **CRYSTAL**, **LASCA**, **OXFORD**, **WELLINGTON**, **IMPERIAL**, **DE LUXE**, **DE SOTO**, **SHAMROCK**, **BEVEDEERE**, **BEAUTY**, **ELITE**, **STRAND**, **GEM**, **LIBERTY**, **CHELSEA**, **IMPERIAL** (2), **METROPOLITAN**, **DAISTS** (2), **PASTIMES** (2), **JOY**, **SAVOY**, **ROYAL**, **FAMOUS**, **COLUMBIA** and **PE-KIN**, motion pictures only.

Knoxville, Tenn.—Staub's (Fritz Staub, mgr.) "High Jinks" Dec. 29. "The Pink Lady" 30.

GRAND (John B. Vick, mgr.)—Bill 27-29: Alexander Brothers, Morin Sisters, Guy Bartlett and Frances Nordstrom, and Wm. Pinkham and company. Bill 30-Jan. 1: Frances Pierlot and company, Marion Weeks, Colonial Maids, and one act to fill. **GAY**, **BIJOU**, **MAJESTIC**, **REX**, **CRYSTAL**, **QUEEN**, **GEM** and **LYRIC**, motion pictures only.

NORRIS and **SHERWOOD**, a team appearing at the Grand week of 20, danced, talked and sang themselves into a big hit.

Evansville, Ind.—Wells Bijou (C. F. Rose, mgr.) "It Pays to Advertise" Jan. 2. "The Peasant Girl" 11. Howe's pictures 14, 15. Olga Petrova 20. "Within the Law" 23. "Under Cover" Feb. 8.

NEW GRAND (Otto Meyer, mgr.)—Bill Dec. 27-29: The Volunteers, Sig. Franz Troupe, Mr. and Mrs. Hugh Emmett, Adolpho, and Wilton Sisters. Bill 30-Jan. 2: Menlo Moore's "The Dress Rehearsal."

ORPHEUM and **NORTHSIDE** (Chas. Sweeton, mgr.)—Vaudeville and motion pictures.

MAJESTIC, **PRINCESS**, **SAVOY**, **CRITERION**, **RIVERSIDE**, **NOVELTY**, **COLONIAL**, **FRANKLIN**, **VIRGINIA**, **ALHAMBRA**, **COLUMBIA**, **FULTON**, **VALADA**, **STADIUM**, **GOVERNOR**, **JEFFERSON**, **WOODLAWN**, **WALNUT**, **FAVORITE**, **CASTLE HALL** and **ALAMO**, motion pictures.

Peoria, Ill.—Majestic (Orpheum Co., mgrs.) "The Only Girl" Dec. 27, 28. David Bispham 31, Jan. 1.

ORPHEUM (Nathan & Greenberg, mgrs.)—Bill 26-Jan. 1: Mile. Jenny Dufau and other vaudeville acts.

PRINCESS (Seaver Amuse. Co., mgrs.)—Vaudeville and pictures.

FOLLY, **ARION** and **FAUST**, cabaret shows. **APOLLO**, **COLUMBIA**, **DUCHESS**, **EMPIRE**, **GARDEN**, **GEM**, **HIPPODROME**, **ILLINOIS**, **IMPERIAL**, **LYCEUM** and **PALACE**, pictures only.

MADISON SQUARE GARDEN TO BE TURNED INTO SKATING RINK.

\$300,000 TO BE EXPENDED.

The many rumors and reports in circulation during the past year as to what would eventually become of historical Madison Square Garden has finally been set at rest.

Harry A. Cochran, the general manager of the Garden, stated that after the present bookings have been lived up to, Madison Square Garden will be turned into an ice skating rink.

A company has been formed, and over \$300,000 have been subscribed by different men to make improvements in the old building to convert it into one of the largest ice skating rinks in the world.

A new restaurant will be installed and dinners a la carte will be provided. Warren & Wetmore are the architects.

THE DUBINSKY BROS.' STOCK CO. of Kansas City, Mo., is laying off Dec. 27 and week, a "local" organization holding the Garden Theatre, presenting a musical play called "Petticoat Lane."

RUBIE DE FARRAS, well known as a leading woman, has been obliged to cancel all engagements owing to illness.

MELVILLE'S COMEDIANS offered "The Shepherd of the Hills" and "Lynnwood" week of Dec. 18. For week of 20 the company played "Tempest and Sunshine" and "The Kosary." Business is reported very good.

MARIE BECKET STOCK CO. opened Dec. 22 at Brighton, Colo. Roster: Larry Jossenberger, Wm. Rogers and wife, Bud and Henry Jossy, John Pedair, and the Thurner Bros., in advance. Special scenery for each act is carried.

WILFRED YOUNG, after an absence of several seasons, has rejoined the Craig Players, at the Castle Square, Boston.

ROBERT GLECKLER, the new leading man with the Poli Players, has been accepted with open arms by Hartford (Conn.), both press and public.

THE SAVOY THEATRE STOCK CO. of Fort Worth, Tex., has been incorporated, with \$2,500 capital. Incorporators: J. A. Jones Jr., W. J. Bailey, Joe Collins, G. E. Williams and Max K. Mayer.

PHYLLIS GILMORE is making her debut as leading lady with the MacCurdy Players, at the Gotham, Brooklyn, this week, in "The Chinatown Trunk Mystery."

VICTOR MARTIN and James Chesney are the scenic artists at the Palace, Manchester, N. H.

CARROLL DALY, of the Wadsworth Theatre, New York, enhances his value as a director each week.

THINGS that we long for. An opportunity of seeing Kate Woods Fiske play Mother Frochard.

JACK ROSELEIGH did not visit Nashville last week to spend Christmas. A previous engagement to appear twice daily at the Hudson Theatre, Union Hill, N. J., alone preventing it.

OLIVER MOROSCO plans a stock company in one of the larger cities in the East. The stock star system will be used if all goes well. It didn't the early part of the season at the old Walnut Street Theatre, in Philadelphia.

ALICE FLEMING opened Monday, Dec. 27, in Pittsburgh with the new Harry Davis Stock Co.

CIRCUS

WILL HOLD BUFFALO BILL TO CONTRACT.

H. H. Tammen, the circus magnate, who has been spending a few weeks in New York, left for Denver, his home, Tuesday, Dec. 28. One of his reasons for visiting New York was to have a conference with John D. Rockefeller, the nature of which is being kept a profound secret by those concerned.

A CLIPPER representative called upon Mr. Tammen at his rooms in the Hotel Knickerbocker on Monday, and asked him about his contract with William F. Cody (Buffalo Bill), which, it is commonly reported, Col. Cody is not to fulfill.

Mr. Tammen said that the circus world is always full of rumors, but inasmuch as he is the owner of the title of the Buffalo Bill's Wild West, and as the contract calls for the personal appearance of Col. Cody at every performance, he, H. H. Tammen, naturally expects that this contract will be kept.

Frederick Bailey Hutchinson, general manager of the Sells-Floto Circus, who was with Mr. Tammen in New York, left for Chicago on Monday, en route for Denver to arrange the preliminary details attendant upon the opening of the big circus.

COL. CODY'S SHOW.

Colonel William F. Cody was in Newark, N. J., last week, preparing to launch a new show to be known as "Colonel W. F. Cody Pioneers in War and Peace," a military spectacle dealing with the history of this country.

Mr. Cody was in Newark to interest Louis E. Cooke, a former circus manager, in the enterprise.

WILLIAMS-McCANN.

Geneva McCann, of the Geneva Sisters, acrobatic troupe, late of Barnum & Bailey Circus, and William (Red) Williams, were married at Elkhart, Ind., Dec. 22. Mr. Williams will manage the act in future, as well as work in it.

FROM BRIDGEPORT comes the report that the biggest top ever made is being built for the Barnum & Bailey Show at their winter quarters, by a Cincinnati firm.

ERNEST COOKE has postponed the trip he was to take to Bermuda with his daughter, and will remain in New York.

STOCK.

(Continued from page 4.)

SAN FRANCISCO STOCK NOTES.

DEL S. LAWRENCE, in "The Lost Paradise," at the Wigwam Theatre, week of Dec. 12, gave a virile portrayal of the role of Reuben Warren.

EVELYN VAUGHAN, as Roxana in "Nobody's Widow," at the Alcazar, week of Dec. 13, gave as fine a performance as could be wished for.

FLORENCE OAKLEY gave a charming conception of the daughter of the capitalist, in "The Lost Paradise," at the Wigwam.

BERT LYTELL gave an admirable portrayal of the role of the Duke in "Nobody's Widow," at the Alcazar.

ROBERT WAYNE, a new addition to the Wigwam Stock Co., at the Wigwam, made his initial bow in the character of Schwartz in "The Lost Paradise." He proved himself a capable actor and a notable addition to the company.

MARGARET ARMSTRONG, as Betty in "Nobody's Widow," at the Alcazar, gave an excellent performance.

MARGARET MARRIET was very good as Cinderella in "The Lost Paradise," at the Wigwam.

RAY COLLINS was all that could be desired in the role of the son of the mill owner, in "The Lost Paradise," at the Wigwam.

LA ROY STOCK NOTES.

Business continues good, and everything going along fine. Vic Ross and Eloise Adams left to take a short vacation and spend Christmas with Mr. Ross' mother, in Pennsylvania. Carl Clark and wife returned to the show to take their place. Wm. A. Stanton, who played leads on the show the past two Summers, returned, and is again doing the leads. We play all return dates after New Year's, mostly guarantee.

Mr. La Roy will have a small musical comedy show, opening after New Year's, and will alternate, playing three days stands in four towns where his stock company made such a hit.

Marie Hayes, the little favorite and leading lady, continues to make hosts of friends. While in Dennison, O., the company was entertained with a special chicken dinner by Mrs. Ed. Scott, and Carl Clark, her brother, kept things pretty lively for us.

Our ponies and dogs continue to amuse the little folks. L. Wayne Darby is again with the show, making his third time with us. The ghost walks every Sunday. Mr. Dunnan is in advance. Christmas night, Miss Hayes gave a supper to the whole company, and we got to bed in the wee small hours of the morning.

WATCH FOR MANAGER HARPER.

The Poli Players, at Hartford, Conn., presented their manager, Neli Harper, with a handsome gold watch as a Christmas token. Although Mr. Harper has been in Hartford but a few months, his energetic sincerity has been felt on every side.

DINGLE TO BE BENEDICT.

Charles Dingle, late leading man of the Forsberg Players, in Newark, N. J., and now playing leads at the Palace, Manchester, N. H., has announced his engagement to marry Dorothy Lillian White, a non-professional, of Newark.

THE ESCAPE OF THE VAMPIRE was frustrated by Hawthorne of U. S. A., who gave her The Third Degree Inside the Lines. Rebecca of Sunnybrook Farm had Too Many Cakes At Piney Ridge, so she got The Big Idea of Marrying Money. Father and the Boys had a Kick In with Our Children on receipt of Mrs. Temple's Telegram, which took His Last Dollar. Anyhow, who ever heard of The Christian playing Shylock?

F. L. MADDOCKS received a very flattering offer from the Sherman-Usher Co., at Moose Jaw, Sask., Can., to produce the bills for the new stock, but decided to remain with Oliver Eckhardt for the winter season.

PROFESSIONALS' HEADQUARTERS
ZEISSE'S HOTEL
830 Walnut St., Philadelphia
MEYERS & SELTZER, Proprietors.

EXAMPLES OF PLAY PIRACY.

TO THE EDITOR OF THE CLIPPER:

Since THE CLIPPER is willing to aid the campaign against play piracy by turning the searchlight of publicity upon this vicious form of stealing, the writer wishes to set forth certain evidences, gathered in the course of investigation.

A certain company left Asheville early in October and went on tour, when the following list of plays was used:

"A Daughter of the People," "Mary Jane's Pa," "The Cowboy and the Thief," "Thorns and Orange Blossoms," "The Awakening of Mr. Pipp," "The White Sister," "Peaceful Valley," "The Sweetest Girl in Dixie," "The Deep Purple" and "The Boss."

There is a company now touring through the Middle West advertising the following repertoire: "The Girl from Home," "The Cry Baby," "Light House Robbery," "The Country Girl," "Molly Bawn," "The Devil's Lane."

Not long ago this company played a stock engagement. This is the repertoire they used:

"Lena Rivers," "The Old Homestead," "The Lion and the Mouse," "Paid in Full," "Out of the Fold," "The Cry Baby" and "His Son's Wife."

There is a concern dealing in manuscripts, located not far from Broadway. They send out the following list of plays, which they offer to "lease": "Under the Bear's Paw," "Girl of Eagle's Ranch," "In Missouri," "Life of Dora Thorne," "The Sultan's Daughter," "Kentucky Sue," "Under Fire," "Princess of Patches," "The Royal Mount," "A Cowpuncher," "The Bread Winner," "The Tenderfoot's Turn," "The Girl and the Detective," "Caprice," "Boss of Z Ranch."

A certain "director with scripts," sends out correspondence in which he writes: "My scripts . . . are fixed and changed in such a way that they get away from royalty." Here is the list: "Tempest and Sunshine," "St. Elmo," "Red Cross Nurse," "Missouri Girl," "The Ranch King," "The Call of the Woods," "Lena Rivers," "Caprice," "The Whirlpool," "The Runaway Match."

Another of the same stripe writes "The manuscripts I have are royalty bills from the different play bureaus." The list:

"Baby Mine," "For Home and Honor," "Tennessee's Partner," "Down East," "An American Girl," "The Unknown," "The Man of the Hour," "Hazel Kirke," "The County Fair," "Queenie," "Girl of the Golden West," "The Man of Mystery," "The Prisoner of Zenda," "Young Mrs. Winthrop," "Tempest and Sunshine," "Lucky Ranch," "Golden Giant Mine," "M'Iss," "Wife for Wife," "Planter's Wife," "The Great Diamond Robbery," "Mother and Son," "The Wolf," "The Man from Mexico." By the way, "Mother and Son" is often substituted for "Madam X."

From another source I received programs—one shows a play bill of "The Honor of the South." Across this program is written "This is 'The Sweetest Girl in Dixie.'" Another play bill advertises "Convict 999." Across this program is written: "This is 'Human Hearts.'" The informer writes that this stock company "is playing everything." They were located in a large city Southwest of Chicago.

One of the most brazen violators is a man who calls himself an actor and director. He sends programs and his photograph. He states that he has been connected with a certain stock company, located in a large town. This house played stock for about thirty-five weeks, and from the information I have, it seems that every play produced was pirated.

This man writes that "the plays I have can be played in small towns with no royalty. Inclosed is a list of my plays." Here is the list:

"The Spendthrift," "Lost Paradise," "Minister's Sweetheart," "Sherlock Holmes," "Under Two Flags," "Young Mrs. Winthrop," "Wedded and Parted," "The Man of the Hour," "The Grafters," "Paid in Full," "Beverly of Graustark," "Tempest and Sunshine," "Ishmael," "Thorns and Orange Blossoms," "St. Elmo," "Arizona," "The Masqueraders," "The Easiest Way," "The Blue Mouse," "Within the Law," "The Squaw Man," "Girl of the Golden West," "Jim, the Westerner," "Wildfire," "Girl from Out Yonder," "Forty-five Minutes from Broadway," "The Charity Ball," "Way Down East," "The Little Homestead," "Sweet Clover," "Secret Service," "Girl I Left Behind Me," "Man On the Box," "Little Lord Fauntleroy," "Brown of Harvard," and probably "The Blue Mouse and 'The Gamblers.'"

This is certainly a wonderful selection, which, if leased by the week, to a stock theatre, would yield at least \$5,000 royalties for the season. It looks as though the management had not paid one

WANTED--Experienced Chorus Girls

For the WHIRL OF MIRTH

PONIES AND
MEDIUMS

Wire at once HARRY C. LEWIS, Mgr.,
CLARK AND HANSON WIRE. Care Majestic Theatre, Scranton, Pa.

AT LIBERTY
ALBERT S. VEEES
LEADING BUSINESS
610 EAST INDIANA AVE., PHILADELPHIA, PA.

dollar in royalty. And this in a city—public performances on the professional stage!

There are numerous other instances, which it would consume too much space to cite at present, but in those enumerated, the writer can supply the names and addresses of the ones defying the law, together with considerable data, giving dates and locations. There is no lack of evidence, nor lack of opportunity to institute prosecution, since the very numerous violations committed are well within the statute of limitation.

Play stealing will not stop automatically; every successful play has been stolen, every successful play will continue to be stolen unless the air is immediately charged with action, fatal to pirates. Authors and managers need not adopt the "watchful waiting" policy. The trail has been blazed—there is a clear road ahead. Precedents have been established by convictions for the different forms of stealing, such as unlawful copying, selling and performing, in whole or in part, original copyrighted works, or copyrighted dramatizations.

What the profession needs is a theatrical "Rogues' Gallery." The writer has such a gallery, growing so rapidly, it is now indexed. It contains not only the names and records of play thieves in the United States, but those who sneak into Canada; those who beat royalties; those who pass worthless checks; those who order plays for half week, and continue the play a full week—without permission or payment; those who order material shipped C. O. D., ignore the shipment, and force the shipper to bring the material home at his own expense.

It seems to me that the Bureau of Mental Defectives should seize these rascals, or they should be committed as habitual criminals. There is no excuse for their professional existence. Criminals who commit lesser crimes are sent to the penitentiary every day. It is time to smash the crooked professional; it can be done by means of concerted, determined action. It is little wonder that the theatrical profession is regarded with suspicion—the reputable members adopt no measures to rid the ranks of these unsavory hangers-on.

By means of a boycott, the unscrupulous actor should be barred from ever securing a position with a reputable company, and by "reputable," I mean to give credit to the manager who operates honestly, though on a small scale, as against the so-called "big" manager, who "skins" everybody. As for the pirate-producer, authors and managers who are victims of piracy have an excellent law to which they may appeal for the punishment of play-thieves, who can be overtaken—if some competent live wire goes after them.

Thanking THE CLIPPER for the courtesy of space, I am, sincerely yours, MARIE DORAN.

AT LIBERTY—AGENT OF ABILITY. No booze.
Salary low for balance Season. Post when necessary.
W. H. TIBBILLS,
Care Times, Trenton, Mo.

New Songs--Great Songs--For You

Heartsease—The Moon's Secret—A Mother Is The One Who Suffers War—No Dream To Wake From—Remember Me—Don't Go Away From Me—I Wish I Could Come Back To You, My Dearie—In A Big Balloon by the Light of the Moon—Loveland Dreams—I Hear A Sweet Voice Calling—The Volunteer's Farewell—Thou Art Mine, Oh, Precious Love—We've Grown Old Together—The Roses, The Twilight and You, Dear—I Rather Think I'd Like A Millionaire—The Girl I Didn't Get—Tell My Fortune, Daisy—Her True Lover—Thoughts of Calvary—Broken Hearts—Love's Young Dream—I Want to be in Dixie-Land—Silver Fawn—If I Lived in A World of Sunshine and Love—Zoodora of the Zoo—I Wish I was in Homestead with My Mother Old and Gray—Blue Bells—Go, My Son, God Bless You—Nature's Lure—In A Cozy Nook Down by the Sea—Sweet Annette—Cloudland—Storm and Sunshine—A Prison Life—A Dying Child—The Old Veranda Swing—Never Do Your Counting with the Lights Turned Low—True Love By Moonlight—Raging Here and There—The Devil's Dip—When We All Go South to Panama.

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Tell all first letter. Join on wire. Pay your own telegrams. Small Show. Make salary in keeping.
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4 YOUNG LADIES FOR HIGH CLASS

VAUDEVILLE ACT

Good voices essential 5 ft. 3 in.; not less.
Address CONERSON, care of Clipper.

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TRUNKS, \$5.00

36x27x23. Big Bargain. Have been used. Cost \$30.00 new. Also a few Second Hand Innovation and Fibre Wardrobe Trunks, \$10 and \$15. A few extra large Property Trunks. Also old Taylor Trunks.
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The Chester Stock Co.

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Comedian, Character Man and Gen. Bus. Man. Others write. Those doing Specialties preferred. Must join on wire. Send photos, etc. Make salary low, as you got it.
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AT LIBERTY

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CHARACTERS, HEAVIES OR GEN. BUS.
Six feet in height; weighs 190.
Add. HUNTINGTON THEATRE, HUNTINGTON, W. VA.

WANTED

DRAMATIC PEOPLE

ALL LINES. WEEK STANDS.
HILLARD WIGHT, Wight Theatre Co., Milford, Iowa.

Mobile, Ala.—Lyric (M. A. McDermott, mgr.) Boston English Opera Co., in "The Bohemian Girl," Dec. 27, Nell O'Brien's Minstrels Jan. 1, matinee and night.

COLUMBIA (Laurendine & Tonart, mgrs.)—The Aviation Girls played a return date week of 20, at this house, to splendid business.
CROWN, EMPIRE and CRESCENT, feature films.

NOTES.

At a recent meeting of stockholders of the Lyric Theatre, this city, Manager M. A. McDermott and House Treasurer Augustine Meagher were heartily congratulated upon their efforts since opening the house for season 1915-16. A representative of Klaw & Erlanger assured the manager that Mobile would get her share of the good shows. The profits of the Lyric are highly gratifying.

"THE BIRTH OF A NATION" is billed to appear at Lyric week of Feb. 28, and the advance sale is pouring in to such an extent that matinees will have to be given daily.

Jersey City, N. J.—Majestic (Frank E. Henderson, mgr.) Al. H. Wilson, in "As Years Roll On," week of Dec. 27.

ACADEMY (Cary McAdow, mgr.)—Big Craze company 27 and week.
KEITH'S (W. B. Garyn, mgr.)—Bill 27-29: Valerie Bergere and company, Hicksville Minstrels, Heath and Perry, Bernard and Meyers, and others.

Hoboken, N. J.—Empire (A. M. Bruggeman, mgr.) Strolling Players Dec. 27 and week. Watson and Wrothe next week.

LYRIC (G. S. Riggs, mgr.)—Bill 27-29: Bristol's ponies, Baby Zella, Annie Morris and Billie Wilson, "Silver Threads," and Reading Sisters. Bill 30-Jan. 1: Trovillo, Josephine Davis, Three Alex, Joyce and West, and Holmes and Moore.

WHITE RAT NIBBLES.

BY VICTOR V. YASS.
Bryant 5780

THE theatrical field in general note.—Friday, Dec. 31, 1915, closes the bargain admittance into this organization. Thousands have taken advantage—many have not—there is absolutely no excuse to offer for not coming in while the coming was made easy. "No money?" Is that the excuse? Have you a few dollars? Say—



Well, will not name amount, but no matter how much currency you possess, seek Harry Mountford, John Faulhaber, Jack Shepard, Eddie Foyer, Joe Burns, a deputy organizer, or go right up to the office of the White Rats Actors' Union, state your case to representative and he will show you the way to "Ratdom" with a short bank roll, thus saving you the regular fee of \$35 beginning Jan. 1, 1916. So hurry. No excuses. Do not wait to see what some 10,000 actors are going to do under guidance of Harry Mountford, Frank Fogarty, Fred Niblo, our board of directors. Why, fellows, the mere use of our club rooms, the swimming pool, reading room, dining room, scamper nights, the social end of this organization, is worth more than the three cents a day it costs to belong to the only organization of its kind in civilization. You have been a boob long enough. Come in now. "Curtailed."

I REALLY think my friends are correct in what they say on postal I received. Card read "Your real Christmas cheer comes only after you have played Emma O'Neil and Jas. T. Gallagher."

WILLIE WESTON is just finishing the Orpheum circuit. Press and public spoke kindly of his endeavors in every city William played. May Weston, his chic and pretty wife, is en route with Bill.

BROS. BRADY and MAHONEY were always original. Read below these lines—Yuletide cheer, boys—handed out this Christmas:

GREETINGS.

Be what Ye may—whether Subject or King—Read these few lines, and the Message they bring. Actors and Managers, Ushers, Stage Crew, Doormen and Agents and Orchestra too Yuletide's the time that we take to express

A wish for your Happiness, Health and Success. Nearer we draw at the close of each day Down to the finishing act of Life's Play.

Maybe, discouraged you've grown just because All your best efforts brought you no applause. Happiness all the time, nobody knows; Oft with the Thorns comes a beautiful Rose. Now comes our wish—with a spirit sincere; Ever may you have A Happy New Year Yielding God's Blessings to those you hold dear.

KRESKO and MILLER dress nifty. The comedian looks as natty as his partner. Their finish is fast and furious dancing. The applause they receive at finale proves there Rats artists.

NO OTHER but the Olneyville (R. I.) Hick is amusing patrons of "Starland," Montreal, Que. Yes, Billy Reno tells me that he is located for the Winter in stock burlesque.

BERT A. SPEARS, who at one time represented the order in Boston, Mass., and is now with the United Booking Office, Boston, sends a "Happy New Year" to each and every one of his many pals in the order, not forgetting Albert Werner.

OUR mutual friend, "Happy" Benway, arrived in town Wednesday, the fifteenth of December, and left N. Y. Dec. 20 for Pittsburgh. "Happy" has been shouting con songs since 1885. Want to mention his partner's name, as I do not want A. P. B. to grieve. "Pearl" Dayton is the added attraction.

Yes, JOSEPH K. WATSON still wears his unique collar.

AL-LA-GA-JAM, our chief clerk (Mr. Fahey) has suffered much these few days with a severe cold. Moving to the wilds of New York Tony P. and myself really think did the trick and Noble Lew Morton, who visited Mr. Fahey daily, thinks as we do.

BACK AGAIN and away again, Dr. Pollard, who juggles guilts, is now playing for the U. B. O. Last week rumor has it Bro. Pollard, whilst playing Keith's, Providence, R. I., cured some 10,000 patrons with what Dr. Harry Freeman calls gloom.

AND WHY would not Tony smile these days. He has received many cards and tokens from friends, and wants to thank all for remembering him.

BRO. CAPTAIN SPAULDING LA COMPT, who is a patient in Manhattan State Hospital for Insane, on Ward's Island, is not improving mentally.

AS FUNSTERS, Leo Stevens, Ben Pierce and Charlie Raymond are hard to beat. Max Spiegel should prize their comics. Get them in the final scene of "The Tourists."

AFTER SOME years separated as team, Miller and Kresko are again working together.

THE FOUR NEWSOMES want the Four Everetts to know they are playing. All eight are athletes.

STILL AT IT and working all the time are the Ozars, jugglers. Shortly they will hike to Buffalo, to rest.

MILIE, BARLETTE is the same charming entertainer as in former years—and how she can render "Under the American Flag."

JOHN WALSH, who at one time worked with his daddy, who died some eighteen months ago, is now in business at 387 Hudson Street, near Houston, New York.

AL. COOK, manager of the professional department, M. Wiltmark & Sons, always welcomes his friends joyously.

A GOOD CUE for Brothers playing Montreal, Can. Go direct to 274 St. Lawrence Street, one block away from Gaiety and Francals Theatres for a reasonable, comfortable and up-to-date compartment. Landlord a human being.

MARK ADAMS wants to be remembered to Billy Waldron, and, by the way, Joe—Billy's younger brother—is doing nicely down South with a tabloid. R-U-a-Rat, Joe?

WANT to thank Willie Weston, Charles Morton, Emma O'Neil, Jas. T. Gallagher, Tom Gillem, Charles Yeager, Innes and Ryan, Harry West, Horace Weston, Billy Beard for pretty Christmas cards sent me. Happy New Year to you all.

START the new year by becoming one of the many who already are members of the Amalgamated Relief Asso. Of course, you must be a Rat in good standing to join T. A. E. A. Cost \$2 to become a member, and when unfortunately one dies you're assessed 50 cents. The benefit the dear one left to grieve receives is one-half that is in the treasury, and that amount he or she receives one hour after death by calling on Chas. McPhee, located at White Rat's Club any old hour. Advise your hubby to see Charles at once. In fact, demand him to. Even if you have other insurance.

TAKES time to collect. Relieve me, 'tis mighty handy to get a sum of money at once—there and then for quick action. Man never neglects making Love. Why neglect that Love by not investing a few dollars for Her protection?

ACTORS' FRIENDS! Yes, they are. When they publish a Christmas number, up goes the price. Who pays for the elaborate issue? The theatrical folk. Remember, THE NEW YORK CLIPPER, which gives you all the genuine theatrical and movie news, costs ten cents any time. Ask for it. Buy it. This newsy sheet is our real friend.

JAMES TIMONY, counsellor of much fame, received a Christmas token consisting of powder puff and bottle of perfume that had the odor of garlic. I have a slight suspicion that Bro. Willie Cohen was the party who made this gift to Timony?

Now, who do you think I had the pleasure of meeting in Montreal, Can.!? No other than "Johnny Schiff" coming world's featherweight champion—this assertion will eventually come true, so on him, boys, when you see him billed for a ten round finish. This item will please Tubby Garren, world's greatest demonstrator of novelty songs.

BILLY BENSON, promoter, who is Arthur Twenty-four Drapau's right hand man, has proved his worth commercially making Mr. Drapau understand that Billy is a real genuine hustler. 82 St. Catherine St., Montreal, Can., is Billy's home address.

BROTHER NAT LE ROY is at present confined to his home, No. 312 West Forty-second Street, with a severe cold.

TACKED on our bulletin board is a handsome hand-painted Christmas card received from Brother James F. Hayes, extending greetings to all members of the W. R. A. U. Brother Hayes, who is a patient in the Neurological Hospital, Blackwell's Island, having been confined to the institution for over four years, writes that he is feeling fine and that the use of his limbs is gradually returning to him as he is now able to walk quite a little upon crutches. He is hopeful now that the improvement will continue, and that the full use of his limbs will be restored.

BROTHER JOE MACK, at the Elmsmere Theatre, Bronx, on Dec. 19, was presented with a handsome loving cup beautifully inscribed—a gift from the employees of the theatre. One year ago Mr. Mack was engaged as manager of the house, and to celebrate the anniversary he arranged for a spread on the stage to his employees. Unknown to him they had planned to give him a token. He was summoned from the front of the theatre to the stage, escorted to the footlights, and presented with the cup. The alderman of the district made the presentation. Brother Mack, in a brief speech, expressed his sincere thanks.

BROTHER DANNY SULLIVAN received a letter from Brother Win Douglas, who is at present at the Grand Union Hotel, Saranac Lake, in which Win says he is feeling splendid, and delighted with his new home. He expresses his sincere thanks to all the brothers and sisters for their kind assistance.

HARRY HANSON, of Fields and Hanson, presented his single specialty, "Almost a Magician," at the Rockland Opera House, Richland, Mass., recently, and scored.

CLYDE ANDERSON, late of the vaudeville team of Anderson and Ellison, is now doing a black face single. He sails for Australia, Jan. 20, for ten weeks, opening at the Tivoli Theatre, Sydney, Australia.

NOODLES FAGAN, the "newsboys' friend," is enjoying the Northeast winds of Boston.

THE stork visited the home of Chief White Bear (Indian actor) and left a bouncing baby girl. Big Chief was playing Norfolk Downs at the time.

THE DE KOE FAMILY is playing the Keeney houses.

WILL H. FOX will play in the U. S. until about May, when he returns to Europe, where he is booked solid until 1918.

JACK LESLIE, at one time of the teams of Leslie and Curdy, and Leslie and Hardman, is in Boston acting as advance agent with the Rose Sydel Show. Leslie and Fox (Will H.) met at the Rexford Hotel for the first time in a good many years and talked of days gone by.

"DREAMS"

THE GREATEST WALTZ BALLAD IN YEARS

As sung by Winona Winter. Professional Copies and Orchestrations now ready. ALSO

Budding Roses; My Sweetheart Across the Sea; The Widow's Wiles; I Will Always Love You, Dearie; If I Only Knew the Way; Everybody's Bouncing a Baby; Traveling Home; Roses Bring Thoughts of You; Sweet Thoughts; Ella and I; I Can Hear Old Erin Calling Me; Oh, Man Honey, Come With Me; Won't You Tell Me Who You Are; Let Me Always Be Your Own; Wake Up, You're Only Dreaming; I'm a Going to Have a Winning After While; Titanic; Pal, Quit Looking So Blue; To San Francisco; God Knows I Want to Come Home; Go From Me Evermore; My Little Seminole Queen; Signal; Love in May; Sweet Dreams; Helmsman; The Secret of My Heart; A Ride in the Machine; Oh! Holy Night; Mother; I'm Glad the Pretty Girls Don't Have to Go to War; The Dying Soldier Boy; Fight On, Christian Soldiers; Have You Not Cried? Gordon's Ragtime Bunch; Kentucky's Little Grace; Waiting; Tell Mother Good-bye; My Girl on the Stage; Rhoda Waltz; When We Parted Forever; Beneath the Boughs of the Old Oak Tree; Uncle Sam; Land of Liberty; Summer Bells; I Am on My Way to Frisco; I Want Something Better Than Kissing; My Dainty Dresden Queen; Why Can't You Learn to Love Me; A Mother's Dread; In a Town in Illinois; Hurrah for Old New England; Priceless Love; When You Made Life Worth While; De Win; Where is Papa; In Bathing Time; On the Trail of the Lumberlost; Awake, My Soul; The United States for Me; Columbia, Queen of Liberty; When You See the Boys in Blue Go Marching; Dreams of Home; The Other Half; The Breath of Spring; Mah Little Chunk o' Honey; True Lovers Cannot Sever; In the Veil of Naskatunga; Paint Me a Picture of Home, Sweet Home; Let Us Be Prepared for War; The Parting; The Girl I Idealized; Honey, Kiss Me When You're Mad; My Little Red Cabin in Georgia; Until I First Met You; That Suffragette; Listen Dear; When Wm. Jennings Bryan Resigned; True Hearts; Oh, Call My Brother Back; Just for To-day; Midnatsoleila Land; The Old Love Letter; Then and Now; Dreaming Sweetly of You; When the Shadows O'er Me Fall; Just a Faded Flower; Good Morning; I Was a Married Man; I Love the Harp and Shamrock; Long Ago; Someone; Love in a Twilight House; Still the River of Love Flows On; Fascinating Glide; A Soldier's Good-bye; Our Nation's Head; I'll Love You Forever; A Nice of Uncle Sam's; Lassie Dear; Twilight; I Love Him Best of All; Some Day You're Coming Back to Me; I Wonder If You Still Love Me; 'Tis for You, Dearest Mother, 'Tis for Thee I Pine; Floating Down the River; Our Girls of To-day; Coming Home; One Withered Rose; Our Volunteer; I Love You; Oh! Mary, Won't You Stay With Me; I Should Worry; The Old Apple Tree; Oh, Come and Blow Bubbles With Me; I Walked the Streets; Only the Mending to Do; I Stood, I Stood in the Wint'ry Night; The School Day of Yesterday; The Lusitania; When I Dream of You; The Jitney Girl and I; Boys of the Maple Leaf; I Wish I Had a Sweetheart; The Soldier's Farewell; When the Whistle Blows for Home, Sweet Home; Back to Mexico; The Right Klas; Dreams Bring Reflections of Love; I Must Modernize, Sighs Cupid.

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"My Little Girl," "Jane," "Tokio," 10c. each; 3, 25. Other Parodies, Acts, etc. Catalog and endorsements FREE. MARY THAYER, 2190 Broad St., Prov., R. I.

TWENTY-FIVE YEARS AGO.

THE name of Powell Street Theatre, San Francisco, was changed to the Casino.

THE Metropolitan Opera House, St. Paul, was opened.

MASONIC TEMPLE and FOREPAUGH'S THEATRE, Baltimore, were burned.

THE BILTON, Minneapolis, was burned.

NEIL BURGESS stopped the use of his mechanical horse race effect with "The Flying Scud," at Boston, his patent of the county fair race track being held valid.

THE remains of Dion Boucault were placed in a grave in Mt. Hope Cemetery.

JAS. E. COOPER announced that he would "perpetuate" the Forepaugh Show.

W. W. RAYLEY leased Lincoln Music Hall, Washington, and rechristened it the Academy of Music.

"CLEOPATRA" was produced by Fanny Davenport.

THE U. S. Custom Bureau allowed the imported costumes to be worn, pending a decision of the case brought for evasion of duties.

THE CHRISTMAS FESTIVAL for the children of the stage was held at Tony Pastor's Theatre. Among the children were: Grace Hafen, Lillie Hecker, Mabel Earle, Irving Plimover, Eddie Windmere, Johnnie McKeever, Little Tuesday, Clifford Roberts, Grace Sherwood, Chip, and Little Harry Kernell.

Among the patronesses were: Aunt Louise, Maggie Cline, Mrs. E. L. Fernandez, Maude Harrison, Mrs. Lester Gurney, Mrs. Edward Harrigan, Mrs. Nell Burgess, Sylvia Gerrish.

HORSE RACES were held at Guttenberg, N. J.

"TOWN TOPICS" will open in Hartford, Conn., Dec. 31.

AT THE NEW YORK THEATRES.

CORT 45th St., E. of Broadway. Phone Bryant, 45
Evenings at 8.30. Matinees Wed. and Sat., 2.30.
JOHN CORT Presents a New Three Act Comic Opera
THE PRINCESS PAT ELEANOR PAINTER
Book of Lyrics by HENRY BLOSSOM.
Music by VICTOR HERBERT.

S. P. KEITH'S PALACE
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Mat. Daily at 2 P. M.
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Every Night
2-50-75-1-1.50
NORA BAYES
Henrietta Crossman, Mor-
ton & Moore, Belle Blanche,
Adelaide & Hughes, Honey
Boy Minstrels, The Glasses,
Ward, Bell & Ward, Con-
tin, Steele & Parks.

GAITY Broadway and 46th St. Evenings, 8.30.
Matinees, Wed. & Sat., 2.30.
OLIVER MOROSCO presents

SADIE LOVE
By AVERY HOPWOOD
WITH **MARJORIE RAMBEAU**

EMPIRE Broadway & 46th Street. Evenings 8.30.
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CHAS. FROHMAN... Manager.
Charles Frohman Presents
MAUDE ADAMS in Her Famous
Success
PETER PAN
Beg. Jan. 10—THE LITTLE MINISTER.

NEW AMSTERDAM W. 42d St. Eves., 8.15; Mats., Wed. &
Sat., 2.15. Klaw & Erlanger, Mgrs.
Klaw & Erlanger's production of the Musical
Globe-Trot in Three Gallops.

AROUND THE MAP
Book and Lyrics by C. M. S. McLellan.
Music by Hyman Finck. Great cast and ensemble of 25.

LYCEUM Theatre, W. 45th St. Evenings at
8.30. Matinees, Wed. & Sat., 2.30.
CHARLES FROHMAN presents
ETHEL BARRYMORE
in **OUR MRS. MCHESNEY**
A dramatization of Edna Ferber's
Emma McChesney stories.

REPUBLIC W. 42d St. Eves. 8.15
Mats. Wed. & Sat. 2.15
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COMMON CLAY
JOHN MASON and JANE COWL

BELASCO West 44th St. Evenings 8.30. Mat-
inees, Thursday and Saturday, 2.30.
DAVID BELASCO presents

THE BOOMERANG
"Booms laughter market."—EVE. MAIL.

ASTOR Broadway & 45th St. Evenings 8.15.
Matinees Wednesday & Saturday at 2.15.
GEO. COHAN'S American
Farce
"HIT-THE-TRAIL HOLLIDAY"
With FRED NIBLO as Billy Holliday.

ELTINGE W. 42nd St. Evenings at 8.15.
Matinees Wednesday and Saturday at 2.15
SELWYN & CO. Present

FAIR AND WARMER
A Farce for Laugh Lovers by AVERY HOPWOOD.

LONGACRE W. 48th St. Bryant 23. Evenings
8.30. Matinees Sat. & Wed. 2.30.
COHAN & HARRIS present

Leo Ditrichstein
In His Comedy **"THE GREAT LOVER"**
Success

CANDLER 42d St., near B'way. Evenings 8.15.
Matinees Wednesday & Saturday at 2.15.
COHAN & HARRIS Present

The House of Glass
A New Play by MAX MARCIN

HIPPODROME
Management CHARLES DILLINGHAM.
World's Greatest Show Lowest Price.
MAT. DAILY **HIP KIP HOORAY** 8.15
2.15 **SOUSA** **SENSATIONAL** 25c to
25c. to **& BAND** **ICE BALLET** \$1.50
1,000 People—100 Wonders
SUNDAY NIGHTS—SOUSA AND HIS BAND.

FULTON 46th St., W. of B'way. Eves. 8.15.
Mats. Wed. & Sat., 2.15.
MESSRS. SHUBERT present

RALPH HERZ IN
RUGGLES OF RED GAP.
Dramatized by HARRISON RHODES.

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Eves., 8.15. Mats. Wed. & Sat., 2.15.
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OTIS SKINNER in HENRY ARTHUR
JONES' COMEDY
COCK O' THE WALK

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Eves. 8.15. Mats. Wed. and Sat. 2.15.
EMILY STEVENS in
THE UNCHASTENED WOMAN
A New Comedy Drama by LOUIS K. ANSPACHER
Extra Mat. Thurs. Dec. 30th

MAXINE ELLIOTT'S THEATRE, 39th near Broadway.
Phone 1476 Bryant.
Eves. 8.15. Mats. Wed. and Sat., 2.15.
LOU TELLEGEN IN
THE WARE CASE
EXTRA MAT., THURS., DEC. 30.

SHUBERT THEATRE, 44th W. of B'way. Phone 5439 Bryant.
Evenings, 8.15. Matinees Wed. & Sat., 2.15.
A VIENNESE OPERETTA
ALONE AT LAST
By FRANZ LEHAR, Composer of "The Merry Widow."
EXTRA MAT., THURS., DEC. 30.

COMEDY 41st, East of B'way. Phone, 5194 Bryant.
Eves., 8.15. Matinees, Tues. and Sat., 2.15.
Tuesday Matinee Best Seats, \$1.50.
HOBSON'S CHOICE
A LANCASHIRE COMEDY
Extra Matinee Thursday, Dec. 30.

CASINO B'way & 39th St. Phone, 3845 Greeley
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Most Charming of All Viennese Operettas,
THE BLUE PARADISE
With **CECIL LEAN**

LYRIC 42d, W. of B'way. Phone 5216 Bryant.
Eves. 8.30. Matinees Wed. and Sat. 2.30
A. H. WOODS presents

Abe and Mawruss
A Continuation of the Story of POTASH & PERLMUTTER

BOOTH Theatre, 46th St., West of Broadway.
Phone 5100 Bryant. Evenings 8.15.
Matinees Wednesday & Saturday, 2.15.

E. H. SOTHERN
As **LORD DUNDREARY**

44th St. THEATRE, Just W. of B'way.
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THE MUSICAL KATINKA
By HAUERBACH and FRIML, authors of "High Jinks"
and "Firefly." Extra Matinee, Thurs., Dec. 30.

COLUMBIA THEATRE
BROADWAY, 47th STREET, N. Y.
This Week, THE BOSTONIANS.

WASHINGTON.

BELASCO (L. Stoddard Taylor, mgr.)—The Bos-
ton Grand Opera and Pavlova Ballet Russe
divided the week with "The Cinderella Man," and
both drew good attendance. William Faversham,
in "The Hawk," next of 27; Guy Bates, in "Omar,
the Tent Maker," next.

NATIONAL (Wm. H. Rapley, mgr.)—The house
was dark 20-25. "Sybil," with Julia Sanderson,
Donald Brian, Joseph Cawthorn, week of 27.
"Kick In" next. Sixth concert, ten star series,
T. Arthur Smith series, Evan Williams and Olive
Kline, Jan. 7.

POLI'S (J. W. Cone, mgr.)—"Mam'zelle" was
given by the Poll Popular Players 20-25, and it
was exceedingly well done. A. H. Van Buren,
Ralph Remley, I. Hammond Dailey, Howard
Schoppe, Cecil Bowson, John M. Kline, Florence
Rittenhouse, Blanche Frederici, Peggy Cameron
and Marguerite Starr all did good work. Good
business ruled. "Under Cover" week of 27.
"Along Came Ruth" next.

CASINO (Fred W. Falkner, mgr.)—"The Battles
of a Nation" had good business 20-25. The Hall
Stock opens week of 27 in "The Revolt," with a
company including Louis Ancker, Charles Peyton,
Maude Eburne and Louise Kent.

COSMOS (A. Julian Brylawski, mgr.)—Bill 27-
29: Max's International Burlesque Circus, R. C.
Carroll and company, "In Handkerchief No. 15,"
Maida De Long, Ray and Wynn, the Bellmontes,
E. T. Alexander, and pictures. Feature pictures,
Richard Travers, in "The Man Trail." Sunday
concerts do capacity.

GAYETY (Harry O. Jarboe, mgr.)—David Marion
Co. drew good business week of 20. Merry Round-
ers week of 27. Girl Trust next. Sunday concerts
do well.

B. F. KEITH'S (Roland S. Robbins, mgr.)—"The
Society Circus," a pretentious production, present-
ing music, misses, mirth and modes in a manner
both novel and alluring; Morris Cronin and His
Merry Men, Wyatt's Scotch Lads and Lassies, from

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For Season 1915-1916

It contains the names and addresses of Man-
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the Highlands of Bonnie Scotland; Clarence Oliver
and George Old, Milt Collins, the "Speaker of the
House," Winsor McKay and "Gertie," Carl McCul-
lough, Sylvia Loyal and "Pierrot," the Pathe News
Pictorial. Sunday concerts do capacity.

LOEW'S COLUMBIA.—Valeska Suratt, in "The Im-
migrant" and "The Old Homestead," divide week
of 27. Business continues good.

NOTES.

LOUIS J. FOSSE, late manager of the Casino, is
still in Washington. He was fairly swamped with
Christmas cards.

"MAM'ZELLE" was well staged, and much credit
is due to Director Harry Andrews. The scenic
work of Mitchell Corkin was excellent, especially
his scene of the lobby of Poli's.

WASHINGTON will see, during the week of Dec.
27, two old time favorites who will be warmly
received by their friends, Louise Kent, with Hall's
Stock Co., at the Casino, and Albert Roscoe, with
William Faversham, in "The Hawk." Both were
popular favorites of Poli's Popular Players.

WHEN Niles, Mich., wakes up and reads THE
CLIPPER, and learns that Fred G. Berger has joined
the Poli forces, there will be astonishment.

BLANCHE FRIDERICI is entitled to special men-
tion for her capital work in "Mam'zelle," at Poli's
week of Dec. 20.

MISS TAYLOR's charming dance in "Mam'zelle"
was fully appreciated by the patrons.

Syracuse, N. Y.—Empire (Frederick Gage,
mgr.) Frances Starr, in "Marie Odile," Dec. 27;
Fiske O'Hara, in "Kilkenny," 28, 29; Mrs. Fiske,
in "Erstwhile Susan," 31, Jan. 1; Mrs. Patrick
Campbell, in "Pygmalion," 3-5.

WINGTON (Francis P. Martin, mgr.)—"Bunny"
Dec. 30, 31, with Lewis S. Stone; John P. Slocum
presents "Nobody Home" Jan. 1, Mischa Elman,
violinist, 4, under local management of A. Kath-
ern King.

BASTABLE (Stephen Bastable, mgr.)—Billy Wat-
son's Beef Trust Dec. 25-29, Liberty Girls 30-
Jan. 5.

GRAND (Chas. H. Plummer, mgr.)—Grand Opera
House Stock Co. presents "The Spendthrift" week
of Dec. 27. "Quincy Adams Sawyer" next week.

TEMPLE (Albert Van Auken, mgr.)—Vaudeville
27-29, "The Schoolmaster," Curry and Pope, Ben
Linn, "Putting on Airs," Kaiser's Dogs, and Bell
and Caron.

CRESCENT (Wm. M. Brown, mgr.)—Vaudeville
27-29: Arnold and White, Cunningham and
Marion, Mabelle Best, and Gordon and Day.

REGENT.—Vaudeville and pictures. Josephine
Dunfee and others 27 and week.

STRAND (Edgar L. Well, mgr.)—Triangle and
Paramount pictures.

ECKEL (B. Cornell, mgr.)—Fox features and
Mutual program.

Albany, N. Y.—Harmanus Bleeker Hall (Uly
S. Hill, mgr.) Madame Sundelins and Emilio De
Gogorza in concert Dec. 29. Frances Starr, in
"Marie Odile," 31, Jan. 1. "The Princess Pat" 4.

EMPIRE (Jas. H. Rhodes, mgr.)—"The Tourists"
week of 27. Rosey Posey Girls Jan. 3-8.

PROCTOR'S GRAND (John P. Coyne, mgr.)—"Birth
of a Nation" 3-8.

PROCTOR'S LELAND (John A. Burns, mgr.)—Con-
tinuous vaudeville and pictures.

MAJESTIC (Emil Delches, mgr.)—Vaudeville and
pictures.

COLONIAL, CLINTON SQUARE, BROADWAY, STAR,
PROCTOR'S ANNEX, PEARL, WHITE WAY, PALACE,
FAIRYLAND, CLINTON, DELAWARE AVENUE, HILL-
CREST, MADISON, PARKWAY, HUDSON, PEOPLE'S
and ORPHEUM, moving pictures only.

MADAME MELBA will appear in concert at the
Armory, Jan. 5.

McAlester, Okla.—The Liberty has reduced
the admission price from ten to five cents, and
exhibits licensed pictures only. The other theatres
in McAlester are showing vaudeville in addition to
pictures, and will continue to charge five and ten.
The Busby is showing Paramount, Triangle and
Mutual films, and expects to add Fox pictures.
State Labor Commissioner Ashton is using the
movies in demonstrating "Safety First," and will
provide free moving picture entertainments in every
city in the State.

NEW YORK CITY.

CONTINUED ATTRACTIONS.

ASTOR—"Hit-the-Trail Holiday," sixteenth week.
 BOOTH—"E. H. Sothorn," in "Lord Dundreary," fifth week. In his thirteenth week at this house.
 BELASCO—"The Boomerang," twenty-first week.
 COMEDY—"Hobson's Choice," ninth week; eighth at this house.
 CASINO—"The Blue Paradise," twenty-second week.
 CANDLER—"The House of Glass," eighteenth week.
 COET—"The Princess Pat," fourteenth week.
 EMPIRE—Maude Adams, in "Peter Pan," second week.
 ELTINGE—"Fair and Warmer," eighth week.
 FORTY-EIGHTH STREET—Julia Arthur, in "The Eternal Magdalene," ninth week.
 FORTY-FOURTH STREET—"Katinka," second week.
 FULTON—Ralph Herz, in "Ruggles of Red Gap," eighth week.
 GAIETY—"Sadie Love," fifth week.
 GLOBE—Gaby Deslys, in "Stop! Look! Listen!"
 HUDSON—"Under Fire," twenty-first and last week.
 HIPPODROME—"Hip-Hip-Hooray," fourteenth week.
 LYCEUM—Ethel Barrymore, in "Our Mrs. McChesney," eleventh week.
 LYRIC—"Abe and Mawruss," eleventh week.
 LONGACRE—Leo Dirlrichstein, in "The Great Lover," eighth week.
 MAXINE ELLIOTT—"Lou T'ellegen, in "The Ware Case," fifth week.
 NEW AMSTERDAM—"Around the Map," ninth week.
 PLAYHOUSE—Grace George, in her fourteenth week at this house. "Major Barbara," third week. Is the attraction.
 PUNCH AND JUDY—"Treasure Island," fifth week.
 PRINCESS—"Very Good, Eddie."
 REPUBLIC—Joh Mason and Jane Cowl, in "Common Clay," nineteenth week.
 SHUBERT—"Alone at Last," eleventh week.
 THIRTY-NINTH STREET—Emily Stevens, in "The Unchastened Woman," twelfth week.
 WINTER GARDEN—"A World of Pleasure," twelfth week.

THE FILM THEATRES.

Knickerbocker—De Wolf Hopper, in "Don Quixote," is retained for the second week. "The Conqueror" and "Dizzy Heights and Daring Hearts."
 Broadway—"The Old Homestead."
 Strand—Lydia Gilmore, with Pauline Frederick and Vincent Serrano.
 Academy of Music—Theda Bara, in "De-struction."
 Loew's New York—The pictures this week are laid out as follows: Monday—Robert B. Mantell, in "The Unfaithful Wife;" Tuesday, James J. Corbett, in "The Burglar and the Lady;" Wednesday, Arthur Hoops, in "The Devil's Prayer Book;" Thursday, Charles J. Ross, in "The Senator;" Friday, Alice Brady, in "The Rack;" Saturday, George F. Marion, in "Excuse Me."

"PETER PAN."

A fantastic comedy, in four acts, by J. M. Barrie. Revived at the Empire on Tuesday night, Dec. 21, by Charles Frohman, Inc., with this cast:
 Peter Pan.....Maude Adams
 Mr. Darling.....R. P. Carter
 Mrs. Darling.....Adele Prince
 Wendy.....Angela Darling
 John.....Gladys Gillan
 John Napoleon Darling.....Donald McClelland
 Michael Nicholas Darling.....Dorothy Camden
 Nana.....Byron Silvers
 Tinker Bell.....Jane Wren
 Tootles.....Margaret Field
 Nibs.....Ruth Gordon
 Slightly.....Raymond Hackett
 Curley.....Ellie Clarend
 First Twin.....Katherine Keppell
 Second Twin.....Angela Ogden
 Jas. Hook.....R. P. Carter
 Smee.....Fred Tyler
 Starkey.....Wallace Jackson
 Cecco.....Byron Silvers
 Mullins.....James L. Carhart
 Noddler.....George Hubbard
 Jukes.....Douglas McLane
 Cookson.....Stafford Wilson
 Blackman.....Willard Barton
 First Pirate.....Gustave Strowig
 Second Pirate.....Stephen Whitman
 Third Pirate.....George Hubbard
 Great Big Little Panther.....Marion Abbott
 Tiger Lily.....Elizabeth Kennedy
 Liza.....Elizabeth Kennedy
 Redskins, pirates, crocodile, ostrich lion, pack of wolves, etc.

Maude Adams, that actress of wonderful talent and wonderful personality, and "Peter Pan," that play of exquisite charm, which is always welcome, and doubly so at Christmas time, is once more the attraction at the fashionable Empire. Miss Adams has been playing to crowded houses since the opening night (Dec. 21), but despite this "Peter Pan" will be withdrawn soon, for on Jan. 10, Miss Adams will revive Mr. Barrie's "Little Minister."

"Peter Pan" is now ten years old and is as entertaining as ever. Miss Adams, as Peter Pan, is as fascinating as ever, and the applause and flowers bestowed upon her proved conclusively that she is still America's favorite actress.

Gladys Gillan was not the ideal Wendy, to put it mildly. Ruth Gordon, as Nibs Hook, was excellent. Jane Wren made a charming Tinker Bell. R. P. Carter "doubled" as Mr. Darling and James Hook, and was splendid in both roles. The other parts were also well acted.

"RUGGLES OF RED GAP."

Fulton (Henry B. Harris Estate, mgr.)—*Ruggles of Red Gap*, a comedy, in four acts, by Harrison Rhodes. From *The Saturday Evening Post* stories, by Harry Leon Wilson. Incidental music by Sigmund Romberg. Lyrics by Harold Atteridge. Produced by the Messrs. Shubert, on Friday night, Dec. 24, 1915.

Mrs. Floud (Mrs. Effie).....Louise Closser Hale
 Mr. Charles Belknap-Jackson.....Lucille Dalberg
 Mr. Charles Belknap-Jackson.....Lynn Pratt
 Mr. Egbert Floud (Cousin Egbert).....Frederick Burton
 The Honorable George Vane-Basingwell, George Hassell
 Senator James Knox Floud.....James C. Malady
 Manager of Hotel Castiglione.....Philip Dunning
 Mrs. Kenner (Klondike Kate).....Jobyna Howland
 Alfred Ruggles.....Ralph Herz
 The Earl of Brinstead.....Arthur Lacey
 A Cabman.....Francis Galliard
 Jeff Tuttle.....Fred W. Strong
 Watterman.....Philip Dunning
 Mrs. Judson.....Josephine Drake
 Mrs. Pettigill (The Mixer).....Jessie Raipa
 Ed Perkins.....James Boyle
 Mrs. Elmer J. Brown.....Winifred Winters

SYNOPSIS: Act I—Sitting Room of Mrs. Floud's Apartment, Hotel Castiglione, Paris. Act II—An Open Place, Montmartre, Paris. Act III—Library in Senator Floud's House, Red Gap. Act IV—Lounge Room at the United States Grill, Red Gap. Staged Under the Direction of Benrimo.

Owing to the fact that all their local theatres hold successes, the Messrs. Shubert were compelled to present "Ruggles of Red Gap" in a theatre controlled by another management. This explained the presence of Alexander Woolcott, the dramatic critic of *The New York Times*, who is barred from the regular Shubert theatres. And it may be said, in passing, that Mr. Woolcott's review was more favorable than those of several other critics.

Those who have read the story in *The Saturday Evening Post* will probably enjoy the dramatization, although it must be said that the play falls far below the novel. While it contains many funny lines, it is "draggy" at times and entirely too long. Mr. Rhodes in preparing the popular Wilson novel, which satirizes American snobishness, for the stage, has introduced all of the characters and tried to give them something to say. The play at times is burlesque, farce and dramatic. Songs also are introduced during the action of the piece.

The chief character is, of course, Ruggles, the prize valet of the Hon. George Vane-Basingwell, who is only well dressed when looked after by the Clever Ruggles. The honorable is the guest of Mrs. Floud and others from Red Gap, Washington. They are teaching the Englishman poker in a hotel in Paris when Mrs. Floud comes to the conclusion that she needs Ruggles for the grooming of her socially impossible relative, Cousin Egbert, so she gets the Hon. George, who is "broke," to play poker with her. She gets the valet if she wins and the Hon. George gets \$500, win or lose.

Mrs. Floud wins and we next see Cousin Egbert in Paris chaperoned by Ruggles. They promptly get drunk. The third act takes place in Red Gap, in the "State of George Washington" (to quote Ruggles), where the valet is introduced to society by Cousin Egbert as Col. Ruggles of London. He becomes a social lion, and opens up a restaurant, which becomes the meeting place of the town's "four hundred."

Ralph Herz, who is featured as Ruggles, gives an uncommonly fine performance. He played the role with a perfect understanding of its humor and dignity.

Sharing the honors with him was George Hassell, who acted the part of the Hon. George Vane-Basingwell. Mr. Hassell was most amusing and he scored a personal success.

Louise Closser Hale was excellent as Mrs. Floud, the social climber, and Frederick Burton, as the uncouth and rugged Egbert, was responsible for much of the play's humor. Philip Dunning was on the stage only a minute, but he was one of the laughing hits of the performance. The rest of the players have very little to do. The play is well mounted.

Kelsey.

A CHRISTMAS FESTIVAL.

For many years retail merchants throughout the United States have striven to find an effective method by which they might stimulate early Christmas buying. Saint Joseph, Mich., has solved the problem for her sister cities by a widely exploited and splendidly executed program of novel entertainment. This event, which covered the period between Dec. 10 and Dec. 23, was called a Christmas Festival, and the stage setting as well as the performances have carried the fame of Saint Joseph in the field of progressiveness to the farthest limits of this country.

Balloon ascensions, with the weather at the zero point, were made afternoon and night by an aeronaut dressed as Santa Claus, who scattered from the clouds gifts for the waiting multitudes. Beautiful street pageants, costing thousands of dollars, illuminated with colored fire, paraded through the business avenues, which were lined for the distance of a mile with transplanted decorated Christmas trees. Street pageants and balloon ascensions alternated in performance during the days of the festival, and Saint Joseph has proven to the world at large that celebrations and festivals can be made as effective in zero weather fall as well as in the heated Summer months.

RALPH AITCHISON.

WM. DAVID and CLARA JOEL will be with road company producing "The Eternal Magdalene."

"SYBIL" opened at the National, Washington, Dec. 27.

"KATINKA."

Forty-fourth Street (Sam S. & Lee Shubert, inc., mgrs.)—*Katinka*, a musical play, in three acts, with book and lyrics by Otto Hauerbach; music by Rudolf Friml, and staged by Frank Smithson, was presented by Arthur Hammerstein Thursday evening, Dec. 23. Cast:

Varenka.....Nina Napier
 Petrov.....Albert Sackett
 Ivan Dimitri.....Samuel Ash
 Boris Strogoff.....Count Grima di
 Katinka.....May Naudain
 Tatiana.....Norma Mendoza
 Thaddeus Hopper.....Franklyn Ardell
 Russian Dancers.....May Thompson
 Knout.....W. J. McCarthy
 Abdul.....Daniel Baker
 Arif Bey.....Ed. Durand
 Halif.....A. Robins
 Olga (Nashan).....Edith Decker
 Mrs. Helen Hopper.....Adele Rowland
 A Spy.....Harry Clinton
 Pierre.....Gustav Schultz
 Dancer.....Helen Kroner

SYNOPSIS OF SCENES: Act I.—Villa of Boris Strogoff at Yalta, Russia, on the Black Sea. Act II.—A Street in Old Stamboul, Turkey. Act III.—A Cafe, Turkoise-in-Vienna, Austria. TIME—Just before the War.

Rudolph Friml has given us many evidences of his tuneful ability, but in his numerous other musical plays we have seen he has never turned out a work more melodiously lilting and tuneful than "Katinka" for this, his latest offering, fairly teems with melody, and is so filled with real gems that it is difficult to say which is the most pleasing. If he had never done anything before, and if this were to be his last work, "Katinka" would make for him a place from which none of his contemporaries could dislodge him.

Otto Hauerbach, who is also well known for his clever writing of librettos, has done his work well. "Katinka" is called a musical play, but it is more truly classified a light opera, for it has a well defined plot which, unlike so many works of this class, is well and consistently carried out with pleasing continuity. His lyrics are cleverly constructed and are above the level of the usual run found in the modern musical play.

The story tells of the marriage of Katinka to Boris Strogoff and the endeavors of herself and her former lover to break the bonds, when she learns, which she does on her marriage night, that Ivan is true to her and that she has been tricked into marriage with Boris.

Ivan and Katinka find a willing helper in Thaddeus Hopper, an American. They learn that the first wife of Boris is alive and in Turkey. They arrange for Katinka and Hopper to go off together. They arrive in Stamboul, Turkey, and are forced, for appearance sake, to take quarters at the same hotel. Then Hopper's wife appears, and the complications begin, which finally end in Boris being confronted by his first wife, Olga, and all ends in the conventionally happy way.

May Naudain made a decided hit in the title role. She sang and acted in a pleasing way, and well deserved the approval accorded her. Her singing of "One Who Will Understand" and "Rackety Coo" drew forth hearty plaudits. The last mentioned song, by the way, is one of the brightest musical gems heard in a musical production in many moons.

The success scored by Samuel Ash, as Ivan Dimitri, was distinctive. Mr. Ash possesses a tender voice of unusual sweetness, smoothness and power. A voice so infrequently heard on the local stage in the lighter musical productions that we can fully appreciate it when given the opportunity. In addition to his splendid voice Mr. Ash has mastered the art of singing so that his every word can be understood. His articulation is more distinct than any we have heard in years. He also possesses a fine stage presence and a pleasing personality. With this combination of natural gifts his success is not to be wondered at.

Adele Rowland, who is one of our cleverest soubrettes in the light musical works, lived fully up to her reputation, and added another success to her long list.

Ed. Durand, as Arif Bey, gave the best portrayal of an upper class Turk we ever remember to have seen.

Franklyn Ardell, as the breezy Thaddeus Hopper, was at all time capital, and the others lent good aid.

May Thompson and E. Makalif gave a fine exhibition of dancing, and A. Robins gave his "Walking Music Store" specialty and were amply rewarded with hearty applause.

The work was handsomely presented, and there is every reason to believe that Mr. Hammerstein in "Katinka" has another success.

W.H.T.

SYMONDS INJURES ANKLE.

John Symonds, while in Pittsfield, Mass., last Friday, Dec. 24, slipped on the icy sidewalk and fractured a bone in his right ankle.

He was taken to the Hillcrest Hospital, in that city.

MILDRED ELAINE has replaced Fannie Brice in the leading role of "Nobody Home," now playing Chicago. Zoe Barnett, who has been playing the lead in the No. 2 company, leaves Saturday night.

TOM TERRISS is playing in "A Christmas Carol" and "The Cricket on the Hearth," at the Warburton, Yonkers, N. Y., this week.

"STOP! LOOK! LISTEN!"

Globe (Chas. Dillingham, mgr.)—**Stop! Look! Listen!** a musical comedy in three acts, music and lyrics by Irving Berlin, and book by Harry B. Smith, was presented at this house Saturday evening, Dec. 25, with the following cast:

Owen Coyne.....Walter Willis
Gideon Gay.....Frank Lalor
Mary Singer.....Justine Johnstone
Mrs. Singer.....Florence Morrison
Rob Ayres.....James Doyle
Frank Steele.....Harland Dixon
Gaby.....Gaby Deslys
Abel Conner.....Harry Fox
Lotta Nichols.....Helen Barnes
Van Cortlandt Parks.....Joseph Santley
Willie Chase.....Florence Tempest
Vera Gay.....Marion Sunshine
Anthony St. Anthony.....Harry Plicer
Lilla Killana.....Blossom Seeley
Steward.....James Curran
Violinist.....Charles Tucker

"Stop! Look! Listen!" contains a wealth of cleverly written songs, a remarkable cast of vaudeville headliners, wondrous costumes, a couple of carloads of impressionistic scenery, and entertainment enough to "make" three shows of its type.

The book is away below the standard set by the show's other attributes, and several of the bits are just a little more than reminiscent of vaudeville acts and artists, not engaged in the above-mentioned production.

For instance, the "I Love a Piano" song, put over for a solid hit by that good looking and exceedingly unctuous comedian, Harry Fox, certainly recalled Lasky's Pianophiles, with its sextette of pianos and players on the stage. Then the news-stand scene contained a line or two forcibly reminding of Rooney and Bent's old vaudeville specialty. Not enough in the latter instance to hurt, still the setting was there, and the comparison in the style of dialogue employed, to say the least, rather striking in its similarity.

Good old burlesque drama, too, is brought forth from the playwright's bag of tricks, and, as usual, goes over with a resounding bang. Just as much so as it ever did in days of yore in the burlesque or vaudeville houses. The \$2 Broadway audience just "ate it up."

Harry Fox and Gaby Deslys indulge in the first travesty drama "bit," and later the idea is cleverly interwoven into a ragtime ensemble number, which employs the entire vocal and acting strength of the enormous company of principals and supernumeraries. This song "Everything in America is Ragtime," is a fine example of good lyric construction and more than equals the best that Gilbert and Sullivan or Geo. M. Cohan ever wrote in the way of operatic ensembles.

Dixon and Doyle have two separate and distinct specialties, either of which could constitute a full grown vaudeville act. Incidentally the dancing put over by these young men as the rube cops, as an addenda to "The Law Must Be Obeyed" song, will stand comparison with anything in the way of eccentric stepping ever seen on Broadway, and it must be remembered that Montgomery and Stone just finished a year's engagement at the Globe. Consequently the above statement is important.

The bit of jargon which Harry Fox, Dixon and Doyle and Frank Lalor are allotted in act two, introducing a half-brother to a very old gag, again brings to mind a story belonging by right of prior use to Leo Carrillo. "He says no," while changed about a little, contains the essentials of Carrillo's time-worn tale, and should be eliminated in fairness to that artist.

Now for the show's countless good points, more than enough, indeed, to keep it on Broadway for a long, long time.

The chorus is wonderful, the costumes designed by Robert McQuinn, with scenery always in full accord with the color scheme, unapproachable in its oddity and simple beauty, and the music—well, just imagine Irving Berlin at his best, and then some.

Joe Santley hasn't a great deal to do, but gets everything over in his own inimitable way. Gaby Deslys, outside of wearing an odd dozen pieces of French headgear, doesn't enter seriously into the proceedings, while Harry Plicer, her dancing partner, strolls on and off occasionally, as the vagaries of the book permits, every once in a while breaking into a few dance steps.

Plicer has a "drunk" specialty near the finish, which gives him an opportunity to fall down a flight of steps and—live to tell the tale. This Harry does very well.

Frank Lalor is right at home in a typical sporty old boy role, and Florence Morrison makes the best of an interfering mamma role.

Florence Tempest and Marion Sunshine do their vaudeville singing specialty, and make one of the whirlwind hits of the evening. Charles Tucker, a dancing violinist, also scored near the end of the performance.

All in all, it's Harry Fox and Dixon and Doyle who run away with the show, but it's a great show at that.

That's what Broadway will be saying in a year from now, most likely.

Brooklyn, N. Y.—Montauk (Louis Werba, mgr.)—"Rolling Stones" this week. "Young America" next week.

MAJESTIC (J. R. Pierce, mgr.)—"Two Is Company," with Amelia Stone and Armand Kalisz, this week.

Teller's Shubert (Leo C. Teller, mgr.)—"The Birth of a Nation" this week. "Rolling Stones" 3-8, William Hodge, in "The Road to Happiness," 10-15.

ACADEMY OF MUSIC (F. D. Edsall, mgr.)—Concerts, musical entertainments, lectures, etc.

ORPHEUM (F. A. Girard, mgr.)—Bill 27 and week: Phyllis Neilson-Terry, Harry Green and company, Norton and Lee, Kathleen Clifford, Harry Gilfoil, Henrietta De Serris, Emerson and Bald-

"COCK O' THE WALK."

Cohan's (James Jay Brady, mgr.)—"Cock o' the Walk," a comedy in four acts by Henry Arthur Jones. Produced by the Charles Frohman Company on Monday, Dec. 27, 1915.

Antony Belchamber.....Otis Skinner
Sir Augustus Conyers.....Vernon Steel
Sir Roger Winch.....Walter F. Scott
Sir Fisher Staynes.....Walter Gibbs
Sir John Darrell.....Frederick M. Conklin
The Bishop of Barum.....Kenyon Musgrove
The Bishop of Sherburne.....John Rogers
The Bishop of Malmesbury.....Harry Dodd
The Bishop of Silchester.....John Gibbs
Mr. Bridle.....Reginald Barlow
Clubbetts.....Ernest A. Elton
Lobb.....Harry Scarborough
Burcham.....Richard Webster
Johanna Bridle.....Janet Dunbar
Clara Fleckner.....Enid Bennett
Pamela Gady.....Rita Otway

SYNOPSIS: Act I.—The Managerial Room of the Berkeley Theatre, London. Three Days Pass. Act II.—The Riverlawn Hotel, Sunbury, on the Following Sunday Evening. Act III.—The Managerial Room of the Berkeley Theatre, London. Act IV.—Dressing Room at the Berkeley Theatre, on the Following Shakespeare's Birthday, April 23, 1916.

Henry Arthur Jones, the author of more than a hundred plays, most of them good ones, gave New Yorkers an opportunity to see his newest, "Cock o' the Walk," written last Spring for Otis Skinner, and presented on tour by that actor for several months.

A large audience gave it a warm reception on Monday night, for the play proved to be a pleasant and witty affair. It falls, however, far below some of Mr. Jones' other works in expertness of construction and in the drawing of characters. The first act of "Cock o' the Walk" is most enjoyable, the second act tiresome, but the remaining two abound with fun and action and genuine wit.

"Cock o' the Walk" is a play of the theatre with the coming tercentenary of Shakespeare (in April) as the main spring of the plot. It satirizes cleverly, and often brilliantly, English stage life of to-day, showing the vanity, conceit and pomposity of some of our London managers, and, we may add, a few of our American ones.

The leading character is Antony Belchamber, a happy-go-lucky, drink-loving actor of the English provinces, who comes to see his one time friend and fellow player, Sir Augustus Conyers, for the role of Othello in the coming production of that play, to be given in honor of the anniversary of Shakespeare's birth. Conyers not only refuses, but orders Belchamber from the theatre.

Conyers is admired by Johanna Bridle, a romantic girl, and invites her to dine with him at a small hotel in Sunbury. His invitation also included her parents, for Conyers intended telling them that they should keep their daughter away from the fascination of the footlights. The girl meets the actor-manager, but the parents fail to show up, and Conyers loses his head to her beauty and kisses her. This indiscretion is witnessed by Belchamber, a waitress, and a jealous woman friend of Miss Bridle.

This woman "friend," Clara Fleckner, who also admires Conyers, reports the meeting of the actor and Johanna to the girl's father, and he brings the case before several bishops, who are on the committee of the Shakespeare celebration. Belchamber tells Conyers that he will defend him provided that he (Belchamber) be given the role of Othello. Conyers is judged not guilty, and the last act shows Belchamber made up as Othello ready to go on and score a triumph.

Mr. Skinner plays with humor, dash and sympathy the role of Belchamber, the gifted but drink-loving actor. It is a performance that is at all times easy, graceful and mellow, and worthy to stand with the best roles of this excellent actor. His make-up as Othello was magnificent.

Janet Dunbar, as Johanna Bridle, played with girlishness and scored heavily. A capital performance, bubbling with humor, was given by Rita Otway, the waitress.

Vernon Steel was rather colorless as Conyers. John Rogers and Harry Dodd, as the lord bishops, were most amusing in roles that called for comedy treatment.

The rest of the roles were well acted. The production, while not a lavish one, was good.

The play has not as yet been seen in London.

Kelcey.

win, Lambert and Fredericks, and the Seebacks.

PROSPECT (Wm. Masaud, mgr.)—Bill week of 27: Gautier's Toy Shop, Charles Olcott, Robbie Gordone, Donahue and Stewart, Arnaud Bros., Corbett, Sheppard and Donovan, Victoria Four, Mrs. Gene Hughes and company, and Belleclaire Bros.

BUSHWICK (Benedict Blatt, mgr.)—Bill week of 27: Alexander Carr and company, "Petticoats," Santley and Norton, Diero, Adelaide Herrmann, the Sharrocks, Robert Henry Hodge and company, Cameron Sisters, and others.

BAY RIDGE—This new house opened with Loew vaudeville, 27, with this bill: Sylvester Schaffer, "Sraudal at Sea," featuring Louise Orth; Zara, Golding and Keating, W. J. Holmes and Ira Holleston, in "Looking for Betsy;" Capt. Barnett and Son, the midget wonders, in "Littleman's Club;" Three O'Neil Sisters, Will Davis, "Doctor's Orders," and Polly Prim. Change of bill every Monday and Thursday.

FLATBUSH (James T. Dolan, mgr.)—Vaudeville. **GRAND** (Low Parker, mgr.)—The Grand Opera House Stock Co. presents "The Things That Count" this week.

EMPIRE (J. H. Curtin, mgr.)—Manchester's Show this week. Harry Hastings' Show next week. **GOTHAM** (Charles Umla, mgr.)—The MacCurdy Players, in "Rip Van Winkle," this week.

TRIANGLE (Edward Trail, mgr.)—Triangle films. **GAYETY** (Wm. Woolfolk, mgr.)—Broadway

"VERY GOOD, EDDIE."

Princess (Charles Stewart, bus. mgr.)—"Very Good, Eddie," a musical play in two acts, by Philip Bartholomae and Guly Bolton. Lyrics by Schuyler Green, music by Jerome Kern. Produced by the Marbury-Comstock Company on Thursday night, Dec. 23, 1915.

Steward.....Benjamin F. Wright
Monsieur de Rougement.....James Lounsbury
Purser.....Law Fullerton
Dick Rivers.....Oscar Shaw
Mme. Matroppe.....Ada Lewis
Eddie Lilly.....Anna Orr
Eddie Kettle.....Ernest Truett
Georgina Kettle.....Helen Raymond
Percy Darling.....John Willard
Elsie Darling.....Alice Dovey
West Point Cadet.....Kuy Kanda
Al Cleveland.....John E. Hazzard
Victoria Lake.....Julia Mills

SYNOPSIS: Act I.—Deck of the Hudson River boat, *The Catskill* (one Summer afternoon). Act II.—The Rip Van Winkle Inn. Scene 1—That evening. Scene 2—The next morning.

If you liked "Over Night," that clever bit of farce writing, you will like "Very Good, Eddie," the musical comedy, which is "Over Night" set to music, and unless we miss our guess it will remain at the little Princess for a long time.

The story follows the farce so closely that it is not necessary to repeat it here. The music, written by Jerome Kern, is among the most tuneful since this clever young composer has turned out in years. Among the songs that are sure to be heard in cabarets and in the music houses are: "Some Sort of Somebody," "Isn't It Great To Be Married," "A song of exquisite charm is "On the Shore at Le Lel Wi." Another that pleased was "Babes in the Wood."

The lyrics are credited to Schuyler Green, and he has done his work uncommonly well.

The cast was changed considerably while the piece was on tour, and now it is excellent: It is headed by Ernest Truett, a young actor, who has been for some time prominent in dramatic offerings. This is, as far as we can learn, his debut in musical comedy, and it is pleasing to record the fact that he scored heavily as Eddie Kettle, a young husband with a lisp. Not once does he forget that lisp. While he has not a voice of quality, he gets his songs over. He has a comic song, called "When You Wear a 13 Collar," that is a gem, and he renders it capitally. He also gave a good account of himself when he sang his duet with Alice Dovey.

Miss Dovey was charming as Elsie Darling, but had too little to do.

Prominent in the production is Anna Orr, a clever young woman, who shared all of her songs with Oscar Shaw, a young man with a pleasing personality and an excellent voice. They had the song hits and they sang them well.

Ada Lewis got many laughs and was one of the delights of the evening. Another who scored heavily with his comedy was John E. Hazzard, as the hotel clerk. Hazzard is a real comedian who for some reason is too seldom seen in New York. His burlesque with Miss Lewis on the melodrama, is an amusing affair.

Helen Raymond was capital as Mrs. Kettle. The rest of the players handled their roles well.

The girls in "Very Good, Eddie," are many, and are all beauties. Their gowns are masterpieces of the modiste's art. Among the clothes displayed were coats and dresses of fine leather. The scenery is handsome.

"Very Good, Eddie" is really worth while.

Coupon.

Belles this week. Big Craze next week. The Cabaret Girls follow.

STAR (M. J. Joyce, mgr.)—Record Breakers this week, the Winners next week.

CASINO (Chas. Daniels, mgr.)—Sam Howe's Show this week.

BROADWAY, GREENPOINT, WARWICK, DE KALB, COMEDY, KEENEY'S, BLJOU, RAY RIDGE, OLYMPIC, PALACE, FOLLY, FIFTH AVENUE, PUTNAM, HALSKY, BEDFORD, FULTON, vaudeville and pictures.

CUMBERLAND, DUFFIELD, LINDEN, MADISON, OXFORD, ROYAL, motion pictures.

ROUTE LIST

Supplemental List—Received Too Late for Classification.

Angell Stock—Bloomsburg, Pa., 27-Jan. 1.

Aubrey Players—New Phila., O., 27-Jan. 1.

Bragg & Bragg Show (Geo. M. Bragg, mgr.) (Add.)—Sheepscott, Me., Jan. 3-8.

Chester Stock—Mt. Union, Pa., 27-Jan. 1.

Fiske, Mrs. & Co. (Corey, Williams, Riter, Inc., mgrs.)—Syracuse, N. Y., 31, Jan. 1, Allentown, Pa., 3, Harrisburg 4, Reading 7, Easton 8.

Hall Stock—Casino, Washington, 27, Indef.

Haines, Wilbur, Stock—Clarke, S. Dak., 27-Jan. 1, Northville 3-8.

Murphy's Comedians—Lodi, Cal., Jan. 3-8.

Millette Comedy Co.—Rays Mills, Ga., 27-Jan. 1.

MRS. RALPH MENZING was called to her home in South Carolina recently, owing to the sudden death of her seventeen year old sister, Gladys. Those who know of Mrs. Menzing's great love for her "baby" sister realize how deep her sorrow is.

"THE GIRL WITHOUT A CHANGE," Robert Sherwood's new play, by Whitney Collins, has the following cast: Fred Hubbard, Patti McKimley, Earl Rose, Walter Wilson, Charles Brownie, Wm. Bath, Helen Aubrey, Francis Sayles and Sarah Gibney. Rex Wilson is company manager.

SILVER OPERA HOUSE, Rahway, N. J., was burned Dec. 27.

BURLESQUE

BY MILL.

THE KISSING GIRLS

RATING.			
Principals	Book	Scenery	Costumes
100	100	100	100
Comedy	Numbers	Chorus	
100	100	100	

"Heavy Ol" Sam Howe put over a good week at the Columbia last week with nearly the same show he had exploited last season.

The ice house and the flags of all nations play important parts in the endeavors of Iky Umsky to keep cases on his unresponsive spouse, and he certainly does a roughhouse with the Italian, the German, the English, the Irish and the American, in landing them in the cold storage place.

Mr. Howe, as usual, got many laughs through his methods, which at times, not over delicate, always hit the bull's-eye. Chas. Moran was the Irish servant, Harry Prescott did the American moving picture man, Anthony Cortelli was the Italian suitor, Hal Pierson, the Baron Blottstein, a German suitor, and Butler Manderville, always neat and legitimate in his characterizations, impersonated the English lord.

Stephanie Anderson remains as the Spanish senorita who flirted and sang and danced in real Andalusian fashion.

Eva Mull, a sterling little soubrette of talent, qualified as the American girl, and left nothing to be wished for in her manner of putting over several numbers, also in the lines and business required by the role. She wore becoming dresses becomingly, and gained applause for all her endeavors.

Margaret Flavin, prima donna, was Ikey's wife, and she kept him guessing in real burlesque style. Her work and singing were enjoyable, and she also shone in a series of costume changes.

Vera Desmond played a role very acceptably, and Ed. Smith, Earl Wood, Fred Blith, Ned Silvery were in the cast as some royal persons in the harem scene.

The chorus included: Mae Le Noir, Bessie Tucker, Daisy Hope, Grace Hart, Gladys Klein, Stella Mathews, Blanche Roberts, Edna Moore, Edna Murray, Edna Fairmount, Sadie Bader, Jean Van Horne, Brace Vincent, Nan Edwards, Alma Boyles, Roxie Leslie, Marie Brady, Gladys Marquette.

As the Caliph, Sam Howe was exceptionally funny, especially at the auction of the slaves. The kissing scene was well worked up.

The numbers included: "When You're in Love With Someone," by Miss Mull; "I'm Longing for One, Honey," by Miss Flavin; "Peaceful Raftery," by Mr. Moran; "The Little Grey Mother," by Harry Prescott; "Becky," by Sam Howe; "Oh, You Dreamer," by the principals, with good comedy harmonizing; "In Old Madero," by Miss Anderson, in Spanish; "Loading Up the Mandy Lee," well done by Miss Mull; "Roma," by the chorus; "Norway," by Hal Pierson, a tuneful baritone singer; "At the Midnight Cakewalk Ball," by Miss Mull, and Zabelle, an Oriental Jingle.

The second act shows a cabaret in Paris, and the action was fully up to the standard.

"The Same Sweet Girl" gave Miss Flavin an excellent opportunity, and the quartette chimed in nicely, for several encores on the tuneful chorus. "Ragtime Gatsotaky" was led by Sam Howe, and his dancing with Miss Flavin called for numerous repeats.

"Close to My Heart" was a pipkin as worked up first, by Miss Mull, and then by various chorus girls selected by Mr. Howe. He imitated their voice, looks and action, even as to exit, and never ending encores could have been taken, but about ten or twelve had to suffice. The littlest girl got as much applause as any.

"Pigeon Walk" was sung by Miss Desmond and Mr. Prescott for several repeats. "Chicken Dinner" was another walkover for Eva Mull, and the grand finale kept everybody seated to the finish. An "Affair of Honor" between Miss Flavin and Miss Anderson was made the most of in the comedy line by Mr. Howe. A rush down the aisles by the girls was one of the features in one of the chorus numbers. MUL.

GLADYS ROLAND was missing from the Union Square Stock's cast in last week's offering.

FLO JACKSON is now soubrette with the Winners, joining the show during the Boston engagement.

HARRY K. GATES is the manager of the Winners Co.

THAT dainty soubrette from Frisco, who made her first appearance in burlesque last season, and who is now playing in stock at the Dauphine, New Orleans, has changed her original name of Tense Travers to her mother's professional name of Madge Moore, and is now working under that name.

THE wrestling contests at the Star, Brooklyn, under direction of Geo. Bothner, are very popular. Jack Reid has his Record Breakers over there this week.

C. K. WILLIAMS' PARISIAN BEAUTIES include C. K. Williams, Eddie Martin, Metz Rose, Bert Chapman, Morris Humphreys, Fay Willis, Mayme Hardaway, Eula Martin, Mae Kennis, Mayme Humphreys, Katherine Meredith, Clara Johnson is musical directress.

NEW POLICY AMUSE. CO. OPEN SECOND THEATRE.

Harlem Greets It Big.

All Harlem must have had the York Theatre in mind for celebrating Christmas Day from the looks of the box office receipts at 8 p. m. last Saturday evening, when Len Kahn, general manager of the recently organized New Policy Amusement Co., Inc., and his right hand man, Bernard Le Vine, threw open the doors of that house on West One Hundred and Sixteenth Street, as the second in their new idea of a burlesque stock circuit for New York City.

There was a packed house at the opening matinee show, and 2,200 people paid their fifteen or "two bits" at the box office at night, fully one-half that number being turned away.

Has it been left to Messrs. Kahn & Le Vine to find the wants of the Harlemites, after everything under the sun has been sampled and found wanting at this old Saxe Bros. theatre?

At any rate it looked as though many of us must "doff the canopies" to the two Bena, from appearances uptown, Christmas night. It was a grand opening day, and the two thousand two hundred who dug up the price, and those who didn't, enjoyed a real evening of burlesque, with Sam Rice as the particular dispenser of things to laugh at.

Rice was pudding enough for the mob, each of whom seemed to feel that she or he were fortunate to have squeezed into the place to give the "new idea" the once over, and the figureheads of it a hearty greeting that had Christmas spirit stamped all over it.

Ben Kahn made a to-the-point speech before action begun, telling his patrons just what he intended giving them for ten and fifteen cents at matinees and fifteen and twenty-five cents in the evenings, at the York, and added, "If you agree we're giving you what you want, come; if not, I don't have to tell you to stay away." It hit home, and one of the good managers blushed till the nose piece on his tortoise shell eye-glasses would have been in danger of succumbing to the heat, had they been celluloid.

Kahn & Le Vine had no smooth sailing to deal with. Four days' rehearsals were all that the company had, and then "snowiness" was only evidenced in spots during the "first part" among the chorus, which, on the whole, is a peppery working bunch, and look well from the front for both face and figure. But the greatest snag the management hit was in the orchestra pit. The crew that rehearsed on Friday were unsatisfactory to Ben Kahn's thinking, and so it was put up to Al. Lively to shoot in a new seven piece troupe for immediate work on Saturday. He came through, and the rookies made good considering, being off a wee bit on but two occasions in the early half of the show.

Of course, Lulu Beeson was prominent in the feminine part of it all, while Billy Inman, George Rehn, Lena La Couvier, Daisy Huston, Annette Wiltale, Jimmie McCauley and Gene Schulem made up the rest of the principals to acquit themselves creditably in the minds of the Harlemites.

Rice put the show on and did the announcing, and after doing a Dutch waiter in the first "roof garden" bit, he came through funnier than ever in his familiar Hebrew character in the burlesque, the action occurring within an amusement park on the Coney Island lines.

Most every comedy bit worked in by Rice, Inman, Rehn and McCauley in both parts of the show found appreciative applause and laughs, while the song numbers included "Hello, Boys, I'm Back Again," by Daisy Huston; "Mother," (especially well worked up by the chorus forming each letter), by Gene Schulem; "I Have Them All," by Lulu Beeson; "Tulip Time in Holland," by Lena La Couvier; a special telephone number on "Hello, Frisco," by Mr. Inman and Miss Beeson; a whistling specialty by Jimmie McCauley followed by Annette Wiltale's minstrel bit, during which she changed to black face while the chorus repeated: a "double" of "When I Marry You," by Mr. McCauley and Miss Beeson, "Mack" working it up with some bird "chatter" from a box, and a sketch, "Slumming," by Inman and Schulem.

The first part's finale was sung by the entire company working around an illuminated Christmas tree.

A mild night found the lemonade and hokey-pokey cones selling swiftly during intermission, and songs during the burlesque were a good size number, led by McCauley; Lulu Beeson's shuffling sand jig, and a "Hula Hula" Figi one, by Lena La Couvier.

This company moved to the Union Square Theatre on Monday, 27, the Spencer-Weston "clique" making its debut in the York, same date.

With the display of real drawing quality that is now out in front of this house, and the sticking-to-it-ness of the Kahn workers, there's no reason why the New Policy crowd shouldn't add a third house to its twins in the near future. Tod.

WALTER GREAVES will shortly close as manager of the Globe Trotters.

THE JOHN GRIEVES MUSICAL COMEDY CO. is doing fairly well in Vermont and New Hampshire. They are playing Bennington, Vt., this week. The company includes: John Grieves, Elva Grieves, Wm. Fisher, Bob Alexander, Carl Beal, Thos. Mack, Ada Fields and Katherine Stowell.

DALY'S TO RE-OPEN.

As a third member of the New Policy Amusement Co. Local Circuit, Daly's, New York, is to open with stock burlesque, on New Year's Eve, under the management of Harry Rogers, the producer. Harry Herzog is the new lessee.

The company will probably include Jack McGee, Countess Hedwig Von Mueller, Violet Pearl, Chas. Carter Walters, Gen. Jerge and Aileen Hamilton.

COLUMBUS SWITCHES TO A. B. C.

The Colonial, Columbus, beginning Jan. 3, will play American Burlesque Circuit shows, taking position in the route between Cincinnati and Cleveland. The Columbia wheel shows will probably play Dayton, O., instead of Columbus.

THE DAUPHINE STOCK.

The Dauphine Stock Company, New Orleans, La., includes: Madge Moore, Mildred Gilmore, Francis Day, Billy McIntyre, Cy Ardinger, Blanchard McKee, Martha Pryor and Wm. H. Ward.

The chorus: Anna Lindlar, Marie Antoine, Eugenie Reynolds, May Dawson, Marion Hebron, Helen Guerin, Gladys McKee, Lucy Kwitachoff, Addyne Ross, Ethel Ross, Louise Henry, Francis Day, Evelyn Journe, Audrey Lee, Bessie Cooper, Juanita La Rue, Virginia Garcia, Helen Stanzel, Gertha Delony.

Executive staff: Lew Rose, business manager; Henry A. Ottmann, treasurer; Victor Meyer, assistant treasurer; Wilbur J. Dinkel, orchestra leader; Jack Rizzo, stage carpenter; E. J. Berberick, property man; Mondo Elskamp, electrician; Mrs. A. J. Scarren, wardrobe mistress; Chas. Phillips, advertising agent.

THE CRACKERJACKS.

Manager Bob Gordon, of the Crackerjacks, issued a special program, printed on satin, for the Christmas Day shows at the Gaiety, Milwaukee. The company includes Phil Ott, Billy Armstrong, Jack Hart, Al Dean, Billy Winkel, Ike Wall, Nelie Nelson, Anita and May Leavitt. French's Aeroplane Girls and Winkel and Dean furnish the olio.

THREE A DAY.

Special New Year shows will be given by many burlesque shows. At 11 p. m. will start the third round of the Smiling Beauties, at Hurtig & Seamon's, New York. Sim Williams will put over a third term at the Gaiety, Philadelphia; also the Monte Carlo Girls, at the Yorkville, New York, on New Year's Eve.

NEW POLICY AMUSEMENT CO., INC.

This company was incorporated at Albany, last week, with a capital of \$500, by Ben Kahn, Ben Levine and Frank Abbott, to do a theatrical, motion picture and realty business.

BARNEY GERARD'S FOLLIES OF THE DAY will fill in lay off weeks at Plainfield and Perth Amboy, N. J., and Bridgeport, Conn. The show has only lost one afternoon thus far this season.

GEORGE DOUGLAS will close with Manchester's Show Jan. 1, at Brooklyn.

AN EXTRA AERIAL ACT was put in with Manchester's Show at Hurtig & Seamon's, New York, last week to replace the Curson Sisters, who have gone into vaudeville.

BILLY WATSON spent part of last week at home, in Paterson, but jumped back to Syracuse in time to get in Christmas Day at the Wieting.

MONA RAYMOND writes that she will close with the Follies of Pleasure this week at Trenton—and we have been waiting all season to get her in New York, too.

CHAS. GRAMLICH is running the Columbia Stock, at Atlanta, Ga. Princess Yelto is an added attraction, and her dance is said to embody all the poetry of motion. Kelly's Show, from Birmingham, was the attraction last week.

HARRY ARMER, leader with the Strolling Players, was married to Anna Joseph, of Brooklyn, on Dec. 19.

CHARLIE VAN Augusta Lang, and Joe Buckley joined the "Me, Him and I" Company, at Cleveland.

BILLY MCINTYRE, who has been a big favorite as comedian of the burlesque stock company at the Dauphine Theatre, in New Orleans, arrived in New York last week on a business trip. He will return South in a fortnight.

HARRY ROSE is manager of the French Models, the show I. Herk and Hank Goldenberg have put on in the American circuit.

ANDY GARDNER is doing a tramp for the first time, with the Americans, relieving Ed. Johnston, who was obliged to take a rest on account of hoarseness.

THE CHAMPAGNE BELLES, a burlesque show owned by Warren Irons, side show manager of the Hagenbeck-Wallace Circus, opened Christmas Day at Benton Harbor, Mich., on a route through the Middle West. The opening was attended by a number of theatrical and circus people of Chicago.

CHESLEIGH GIRLS

20TH CENTURY MAIDS

JULIA DE KELETY

PRIMA DONNA
20TH CENTURY MAIDS

AL. K. HALL

(ALCOHOL) in a New Character
PLAYING A SNOWMAN, WITH MAIDS OF AMERICA

TOMMY AIKINS

"ANOTHER NEW FIND"

Management A. K. PEARSON.

JIM AL BARTON

THE FELLOW WHO MAKES THEM SIT UP
AND TAKE NOTICE

With 20th Century Maids

HARRY L. COOPER

Principal Comedian, 20th Century Maids

Direction JACOBS & JERMON.

ROUTES.

COLUMBIA CIRCUIT.

AL. REEVES—Berchel, Des Moines, Ia., 27-30; Gayety, Omaha, 3-8.
BEHMAN SHOW (Jack Singer, mgr.)—Gayety, Boston, 27-Jan. 1; Columbia, New York, 3-8.
BON TONS (Ira Miller, mgr.)—Gayety, Detroit, 27-Jan. 1; Gayety, Toronto, 3-8.
BEN WELCH SHOW (Harry Shapiro, mgr.)—Gayety, St. Louis, 27-Jan. 1; Chicago, 3-8.
BOSTONIANS (Frank S. Pierce, mgr.)—Columbia, New York, 27-Jan. 1; Casino, Brooklyn, 3-8.
BILLY WATSON'S BIG SHOW (Wm. F. Rife, mgr.)—Syracuse 25-29; Utica 30-Jan. 1; Gayety, Montreal, 3-8.
DAVE MARION'S (Bob Travers, mgr.)—Gayety, Pittsburgh, 27-Jan. 1; Star, Cleveland, 3-8.
FOLLIES OF THE DAY (Barney Gerard, mgr.)—Empire, Newark, 27-Jan. 1; Plainfield 3, Perth Amboy 4, Bridgeport, 5-8.
GLOBE TROTTERS (Walter Graves, mgr.)—Columbia, Chicago, 27-Jan. 1; Berchel, Des Moines, Ia., 3-6.
GAY NEW YORKERS (J. Goldenberg, mgr.)—Gayety, Toronto, 27-Jan. 1; Gayety, Buffalo, 3-8.
GYPSY MAIDS (W. V. Jennings, mgr.)—Columbia, Chicago, 27-Jan. 1; Gayety, Detroit, 3-8.
COLDEN CROOKS (Jas. C. Fulton, mgr.)—Gayety, Buffalo, 27-Jan. 1, lay off 3-8; Syracuse and Utica 10-15.
GIRL TRUST (Louis Epstein, mgr.)—Palace, Baltimore, 27-Jan. 1; Gayety, Washington, 3-8.
HARRY HASTINGS (Martin J. Wigert, mgr.)—Bronx, New York, 27-Jan. 1; Empire, Brooklyn, 3-8.
LIBERTY GIRLS (Alex. D. Gorman, mgr.)—Lay off 27-Jan. 1; Syracuse and Utica 3-8.
MAJESTICS (Fred Irwin, mgr.)—Colonial, Providence, 27-Jan. 1; Gayety, Boston, 3-8.
MANCHESTER'S (Bob Manchester, mgr.)—Empire, Brooklyn, 27-Jan. 1; Colonial, Providence, 3-8.
MAIDS OF AMERICA (Frank McAleer, mgr.)—Star, Cleveland, 27-Jan. 1; Dayton, O., 3-8.
MILLION DOLLAR DOLLS (Chas. Falke, mgr.)—Colonial, Columbus, 27-Jan. 1; Empire, Toledo, 3-8.
MIDNIGHT MAIDENS (E. W. Chipman, mgr.)—Gayety, Omaha, 27-Jan. 1; Gayety, Kansas City, 3-8.
MERRY ROUNDERS (Jas. Weeden, mgr.)—Gayety, Washington, 27-Jan. 1; Gayety, Pittsburgh, 3-8.
PUSS PUSS (Al Lubin, mgr.)—Gayety, Kansas City, Mo., 27-Jan. 1; Gayety, St. Louis, 3-8.
ROSELAND GIRLS (Bob Mills, mgr.)—Casino, Philadelphia, 27-Jan. 1; Palace, Baltimore, 3-8.
ROSE SYDELL'S CO. (W. S. Campbell, mgr.)—Casino, Boston, 27-Jan. 1; Grand, Hartford, 3-8.
ROSEY POSEY GIRLS (Peter S. Clark, mgr.)—Gayety, Montreal, 27-Jan. 1; Empire, Albany, 3-8.
STROLLING PLAYERS (Louis Gilbert, mgr.)—Empire, Hoboken, 27-Jan. 1; Casino, Philadelphia, 3-8.
SOCIAL MAIDS (Joe Hurtig, mgr.)—Jacques, Waterbury, Conn., 27-Jan. 1; Bronx, New York, 3-8.
SPORTING WIDOWS (Bob Simons, mgr.)—Grand Hartford 27-Jan. 1; Jacques, Waterbury, Conn., 3-8.
STAR AND GARTER (Aas Cummings, mgr.)—Park, Bridgeport, 30-Jan. 1; Hurtig & Seamon's, New York, 3-8.

SMILING BEAUTIES (Ben Harris, mgr.)—Hurtig & Seamon's, New York, 27-Jan. 1; Orpheum, Paterson, 3-8.

SAM HOWE'S (Geo. R. Bachelor Jr., mgr.)—Casino, Brooklyn, 27-Jan. 1; Empire, Newark, 3-8.

TOURISTS—Empire, Albany, 27-Jan. 1; Casino, Boston, 3-8.

TWENTIETH CENTURY MAIDS (R. E. Patton, mgr.)—Empire, Toledo, 27-Jan. 1; Chicago 3-8.

WATSON-WROTHER SHOW (Manny Rosenthal, mgr.)—Orpheum, Paterson, 27-Jan. 1; Empire, Hoboken, N. J.

AMERICAN CIRCUIT.

AMERICAN (Louis Gerard, mgr.)—Wilkes-Barre, Pa., 29-Jan. 1; Garrick, New York, 3-8.

AUTO GIRLS (Ted Symonds, mgr.)—Lay off 27-Jan. 1; Empire, Cleveland, 3-8.

BEAUTY, YOUTH AND FOLLY (Lou Stark, mgr.)—Trocadero, Philadelphia, 27-Jan. 1; Grand, Trenton, 3-8.

BROADWAY BELLES (Joe Oppenheimer, mgr.)—Gayety, Brooklyn, 27-Jan. 1; Academy, Fall River, 3-8.

BLUE RIBBON BELLES (Wm. S. Clark, mgr.)—Haymarket, Chicago, 27-Jan. 1; Englewood, Chicago, 3-8.

BIG CRAZE (Joe Levitt, mgr.)—Academy, Jersey City, 27-Jan. 1; Gayety, Brooklyn, 3-8.

CRACKERJACKS (Bob Gordon, mgr.)—Gayety, Minneapolis, 27-Jan. 1; Star, St. Paul, 3-8.

CABARET GIRLS (Lewis Livingston, mgr.)—Olympic, New York, 27-Jan. 1; Academy, Jersey City, 3-8.

CHERRY BLOSSOMS (Maurice Jacobs, mgr.)—Majestic, Indianapolis, 27-Jan. 1; Buckingham, Louisville, 3-8.

CHARMING WIDOWS (Sam Levy, mgr.)—Empire, Cleveland, 27-Jan. 1; Penn Circuit 3-8.

CITY SPORTS (L. E. Sawyer, mgr.)—Englewood, Chicago, 27-Jan. 1; Gayety, Milwaukee, 3-8.

DARLINGS OF PARIS (Chas. E. Taylor, mgr.)—Cadillac, Detroit, 27-Jan. 1; Columbia, Grand Rapids, 3-8.

FROLICS OF 1915 (Frank Lalor, mgr.)—Columbia, Grand Rapids, Mich., 27-Jan. 1; lay off 3-8.

FOLLIES OF PLEASURE (Rube Bernstein, mgr.)—Grand, Trenton, 29-Jan. 1; Olympic, New York, 3-8.

FRENCH MODELS (Harry Rose, mgr.)—Penn Circuit 27-Jan. 1; Gayety, Baltimore, 3-8.

GIRLS FROM THE FOLLIES (Gus Kahn, mgr.)—Garrick, New York, 27-Jan. 1; Corinthian, Rochester, N. Y., 3-8.

HELLO PARIS (Wm. Roshm, mgr.)—Star, St. Paul, Minn., 27-Jan. 1; open week 3-8.

HELLO GIRLS (Fred Follett, mgr.)—Gayety, Baltimore, 27-Jan. 1; Philadelphia 3-8.

HIGH LIFE GIRLS (Frank Calder, mgr.)—Buckingham, Louisville, 27-Jan. 1; Olympic, Cincinnati, 3-8.

JOYLAND GIRLS (Sim Williams, mgr.)—Gayety, Philadelphia, 27-Jan. 1; Shamokin, Pa., 3; Shenandoah, Pa., 4; Wilkes-Barre 5-8.

LADY BUCCANERS (Dick Zelsler, mgr.)—One night stands 27-Jan. 1, Century, Kansas City, 3-8.

MILITARY MAIDS (M. Wainstock, mgr.)—Standard, St. Louis, 27-Jan. 1; Gayety, Chicago, 3-8.

MISCHIEF MAKERS (F. W. Gerhardt, mgr.)—Garrick, New York, 27-Jan. 1; Corinthian, Rochester, 3-8.

MONTE CARLO GIRLS (Jack Sutter, mgr.)—Yorkville, New York, 27-Jan. 1; Gayety, Phila., 3-8.

PAT WHITE SHOW (Lew Talbot, mgr.)—Gayety, Milwaukee, 27-Jan. 1; Gayety, Minneapolis, 3-8.

PARISIAN FLIRTS (Chas. Robinson, mgr.)—Gayety, Chicago, 27-Jan. 1; Majestic, Indianapolis, 3-8.

RECORD BREAKERS (Jack Reid, mgr.)—Star, Brooklyn, N. Y., 27-Jan. 1; Yorkville, New York, 3-8.

REVIEW OF 1915 (Henry P. Dixon, mgr.)—Olympic, Cincinnati, 27-Jan. 1; Colonial, Columbus, 3-8.

SEPTEMBER MORNING GLORIES (M. Bergower, mgr.)—Howard, Boston, 27-Jan. 1; Manchester, N. H., and Worcester, Mass., 3-8.

TEMPTERS (Chas. Baker, mgr.)—Savoy, Hamilton, Ont., 27-Jan. 1; Cadillac, Detroit, 3-8.

TIP TOPS (Joe Hurtig, mgr.)—Century, Kansas City, 27-Jan. 1; Standard, St. Louis, 3-8.

TANGO QUEENS (Ed. E. Daly, mgr.)—Academy, Fall River, 27-Jan. 1; Howard, Boston, 3-8.

U. S. BEAUTIES (Dan Guggenheimer, mgr.)—Star, Toronto, 27-Jan. 1; Savoy, Hamilton, Ont., 3-8.

WINNERS (Harry K. Gates, mgr.)—Springfield, Mass., 27-29; Van Curler, Schenectady, N. Y., 30-Jan. 1; Brooklyn 3-8.

YANKEE DOODLE GIRLS (Henry P. Nelson, mgr.)—Manchester and Worcester 27-Jan. 1.

PENN. CIRCUIT.

MONDAY—Steubenville, O.

TUESDAY—Johnstown, Pa.

WEDNESDAY—Altoona, Pa.

THURSDAY—Harrisburg, Pa.

FRIDAY—Orpheum, York, Pa.

SATURDAY—Academy, Reading, Pa.

SPRINGFIELD AND SCHENECTADY.

The winners are splitting this week between Springfield, Mass., and Schenectady, N. Y.

MANAGER CHARLES L. WALTERS, of the Star and Garter, Chicago, is circulating attractive announcements calling attention to the attractions booked at his house.

JAMES DALY has replaced Tom Haverly with the Girl Trust and the Six Stylish Steppers joined the show in Philadelphia. Adele Archer has succeeded Augusta Lang.

KELLY AND DAMSEL BANQUET.

When you mention Trenton, N. J., to one of the A. B. C. road managers they throw up both hands and say, "Amen." But said road agents would have been tickled to death to play to nine hundred gross for four days' business, if they knew that they would be in store for a treat like Kelly and Damsel gave their Cabaret Girls Co. Christmas Eve, at the National Hotel, in the form of a banquet.

And a banquet it was; not a spaghetti rally or a ham and bean repast, but take my word for it, everything was served from soup to pecans. If you don't believe it, the following is the menu, reproduced from the satin menu souvenirs presented to each member:

Kelly and Damsel Cocktail
Queen Schall Olives
Golden Barnett Celery
Fresh Oysters on the Half Shell
Cabaret Chorus Entree
Filet Finberg on Toast, Freese Sauce
Rose Roast
Roast Turkey a la Livingston
Wende Sauce
Choice of Wines
Maggie's Dessert
Toolin Pancake, Howard Jelly Filling
Oesterie Cheese
Borlie Saltines
Eddie Lawson Demi Tasse
Farr and Choocetta Frappe.

How's that fellows? Now right after this repeat the amber brew and many select varieties of wines were served.

Frank Damsel appointed Sir Michael Kelly as toastmaster for the evening, and after a toast to the health of everyone, Sir Kelly proceeded to call upon the different members of the company for a few words. First was Joe Standish, the guest of the evening. Joe told of the trials and tribulations of the two chiefs, Kelly and Damsel, while he was manager of their show last year, and vividly described the fight the boys had to hit the right rung leading up to the top of the ladder of success, prior to their entrance to the wheel circuit race.

Next to be called upon for a word of cheer was our little Frankie Farr. Frankie, with smiling face, arose and started her little essay, but her eyes fell upon a map of Trenton and Frankie broke forth in tears, but immediately she recalled that another day would bring her in from the trenches, and Frankie did herself proud with a vivid history of the start of the K. & D. firm.

Minna Schall, our own regular fellow prima donna, joined in with a tearful demonstration of the wet-eyed faction, when her brilliant remarks were suffocated with tears of good fellowship and joy. "Let me put you wise to something," Mike Kelly, Frank Damsel, Kid Koester and a few others also joined the weeping multitudes; Lew Livingston looked over the statement for four days in Trenton, looked at patent leather head Finberg, and burst into tears, also.

Well, so as not to take up to much valuable space, I want to say in conclusion, each and every member of the company spoke from their heart their true feelings and love for two of the fairest and best fellows who ever launched a burlesque show on the road, "Kelly and Damsel." A great time, is speaking mildly of the treat and good time the Cabaret Girls Co. had at the National Hotel, Trenton, N. J., Dec. 24, 1915. Ohio.

BLUE RIBBON GIRLS CELEBRATE.

Directly after the performance of the Blue Ribbon Belles at the Columbia, Grand Rapids, Mich., on Christmas Eve, the entire company sojourned to the Hermitage Hotel to celebrate Christmas, and as the clocks chimed the midnight hour the joy-makers arose in a body and Stage Manager J. Theo. Murphy, in a dandy little speech, started the ball rolling and wished all a Merry Christmas. After that everything was merriment until the early hours of the morning.

Songs, dances, stories, recitations and monologues were in order, and everyone present voted it "one big night."

Among those present were: Mr. and Mrs. Wm. S. Clark, manager of the company; Mr. and Mrs. Lee Hickman, Mr. and Mrs. Wm. Conklin, Corinne De Forest, Rose Hoey Stevens, Marie Delmar, Lola Lee, Edith Colby, Clara Williams, Lillian Norwood, Grace Goldie and Baby Eleanor, Edith Howard, Frankie Lewis, Adelaide Dale, Christie Blair, Daisy Hoffman, Edith Boyle, Josie Leonard, Thersa Arnold, Kitty O'Neil, Edith King, Eddie Harris, Barney Smith, Joe Burgess, Charles Douglas, Wm. Butler, Dwight Crane, J. Downey, Wm. Norton, of Follies of 1915, and J. Theo. Murphy. The chorus girls presented Mr. Clark with a pretty Christmas gift, and many other gifts were exchanged, making it indeed a very "Merry Christmas."

THE CABARET GIRLS.

Kelly & Damsel's Cabaret Girls opened at the Olympic, Monday, Dec. 27, to a packed house, and their A. B. C. offering is made up of one of the largest casts seen this season in burlesque. Seventeen principals made up the roster. The olio feature is one of the exceptional merit, and includes Lillian Langton, the Livingston Family, Frish-Howard and Toolin, and the world's greatest aerial act, the Four Liverpools.

HAL LANE, the Hurtig & Seamon producer, now has a timepiece that he says will act as favorably as any old blackjack ever invented. Hal has no intentions of using it otherwise than telling the hour, 'cept should he get stranded in Portchester or New Rochelle, or some such place.

THE THREE STROUSE & FRANKLYN SHOWS were given Christmas banquets as usual this year, and all the members greatly enjoyed the hospitality of the popular managers.

HAPPY NEW YEAR TO ALL FROM



IDA ROBINSON

CHAS. ROBINSON

HIS FAMILY

AND THE

PARISIAN FLIRTS CO.



IRVING ROBINSON

BOSTONIANS.

RATING.			
Principals	Chorus	Numbers	Costumes
100	95	100	95
Scenery	Book	Comedy	
100	100	100	

Frank Finney shows his versatility this week at the Columbia by appearing first as the black faced information clerk, then as a moving picture comedian in the "Making Movies" skit; then as Tim Sweeney, in "Sweeney's Speech," and lastly as an Irish scolar and as the King of "Nowhere." In all these characters his comedy went over as usual, and many novel and bright lines are introduced along with the old standby laugh makers. His short arm comes in for a share of the comedy attention, and he was not backward in contributing his share of the vocal exercises in his parodies, also in several numbers.

"Jingle Jingle" is played in a railroad depot, with Finney dealing out laughable information, and Charles Jansen, as the singing train announcer.

Walter Johnson, as Burns, was trying to elope with Peggy, the daughter of Mrs. Pryde, and his father paid to have Florence Mills, as the prima donna, make love to him, while Burns pays the info clerk to queer him with the other girl. They mix things up by working at the wrong people, and a great mess results. Jean Carothers was Mrs. Pryde, and played nicely; Florence Mills looked well and was kept busy changing gowns as the prima donna. A modish fur coat and several showy costumes were exhibited by her. She also led several numbers.

Kitty Mitchell worked in vivacious manner in the soubrette roles, being particularly lively in the first act.

The eighteen girls were of good figure, and worked well in nearly all of the numbers.

"Making Movies" was illustrated by Walter Johnson, out in the orchestra aisle, with a megaphone, shouting directions to the picture actors on the stage. Frank Finney was unrecognizable as Roscoe Conkling, and his comedy scene on the bench, with Charles Jansen, as Chaplin; J. P. Griffith, as Swain; Kitty Mitchell, as Mabel Norman; Jean Carothers, as Miss Price; Florence Mills, as Florence French, was full of laughs.

The numbers included: "Teach Me How to Love," "Always Be Honey to Me," "When It's Orange Blossom Time in Loveland," by Miss Mills; Finney's parodies, including "Bom-Bom-Bay" and a medley on old jokes, and "The Moving Picture Man."

Lee and Shaw contributed their clever dancing specialty, opening with "I Want to Dance With You," and offering a great variety of straight and eccentric steps.

"Sweeney's Speech" had J. P. Griffith as an Irishman, Chas. Jansen as the silly kid, Walter Johnson as the dude, Sam Lee as a prize fighter, Jean Carothers as Mrs. Sweeney, Kitty Mitchell as the daughter, and Florence Mills as Miss Con, who trims Sweeney. The speech was a big hit, and the skit concludes with the opera rag contest, with Griffith as a composer and singer in the leader's chair, singing "Pagliacci," assisted by Miss Mills as the operatic soprano, while the rest of the company championed the rag.

"I'm the Man" was sung by Frank Finney, who also furnished comedy verses for "The Day I Met You," which was started by Walter Johnson and Kitty Mitchell, and which took a great many encores. "Old Bill Bailey" was also well sung by Shaw and Lee and the chorus. J. P. Griffith entertained with a corking good Irish song, for which the girls wore an attractive outfit, but not in keeping with the number. "Louisville" gave Miss Mitchell a good opportunity and she had to repeat.

After intermission, the leader donned Chinese attire to match the costumes on the stage in "The Isle of Nowhere." Jean Carothers was the Pomey queen, with a crase for many husbands, and it finally fell to the lot of Finney, who is stranded on the island, along with Charles Jansen and Walter Johnson, to become king for awhile, to be in turn succeeded by Jansen. Finally the U. S. Marines arrive and the sailors are saved.

Florence Mills and Kitty Mitchell looked cute in Chinese trousers, and John Griffith played convincingly as the Chinese counsellor.

"Chinatown," "Wedding Bells," "I'm a Wise Old Man" and "Blinky, Winky Chinatown" are among the numbers.

The comedy in the skit was well worked up. The chorus includes: Misses Millette, Richards, Riede, Buchanan, Johnstone, Drew, Earle, Norton, Sundfeld, Womper, Ried, Conway, Hughes, Livingston, Elmwood, Johnson and Anderson. *M.H.*

GARRICK RE-OPENS WITH BURLESQUE.

The dispute over the contract with the American Burlesque Circuit has been adjusted by the continuation of the A. B. C. attractions at that house, and on Dec. 27 the Mischief Makers opened to a good matinee, with Margaret Shannon, Rich McAllister, Felix Rush, Ruby Lusby, Phil Jaffe, Geo. Brennan, and Mabel Clark as principals, and the Aloha Twins as a special feature.

The house staff includes: Charles Bryan, manager; Scott Marble, treasurer; Charles Marks, stage manager; John Cronin, electrician; Max Schiller, musical director.

The Americans will be next week's attraction.

COLUMBUS STAYS IN.

The latest report is that Columbus will continue to play the Columbia wheel attraction, and that the American Circuit will not stop there.

BARCLAY REMAINS.

J. Herbert Mack received word from Manager Frank McAleer that Don Barclay would remain with the Maids of America. Matt Kennedy, who was sent on to replace him, has returned to New York.

CHRISTMAS AT THE SQUARE.

The members of the Union Square Stock, with General Manager Ben Kahn, company Manager Bernarl Le Vine, and Billy Spencer, Dewy Campbell and Bert Weston as toasters *de luxe*, held a big reception and eats on the stage following the performance Christmas Eve.

Special little touchy talks were made by the male contingent, while the femininity part of the Square company was heard from via Louise Peterson, Daisy Mayfair and Norma Brown, following the exchange of gifts and between the pop of corks.

CUP FOR REIDS.

Mr. and Mrs. Jack Reid had a whole mess of breath taken away when, during their "scrap" scene with the Record Breakers, at the Gilmore Theatre in Springfield, Mass., Christmas Eve, and after a very clever speech on behalf of the members of the company, by Charlie Donahue, Little Lillian Clark carried on a beautiful silver loving cup and handed it to Jack and the Mrs.

Rouge was washed away freely by each via some flow of "joy salt," while audience and company applauded.

THE BEHMAN SHOW.

Manager Rhodes, of the Empire, Albany, N. Y., had his house properly decorated for the engagement of Lew Kelly and the Behman Show during Christmas week, and *The Albany Press*, also *The Albany Argus*, are loud in the praises of the entire troupe. "A White Dope" and "The Passing Review" hit the Albany patrons as hard as usual.

THE BEHMAN SHOW, at their home, the Columbia, New York, next week, will include Lew Kelly, Lon Hascall, Elton Sheridan, James Ten Brook, Ameta Pynes, Harry Van, Corinne Ford, Bert McCarty, Jack Archibald and the Great Martelle.

HEUCK CIRCUIT TO CONTINUE.

(Special wire to CLIPPER.)

CINCINNATI, O., Dec. 27.—Carl Hubert Heuck, manager of the Heuck Burlesque Circuit, says that "Some changes in plans, not yet completed, will be made, but we are going to continue the circuit." *BEN MULFORD JR.*

LESLIE BANQUETTED.

A very enjoyable affair was held on Wednesday evening, Dec. 22, on the stage of the Casino, Philadelphia, when the famous Philadelphia Nut Club tendered a banquet to W. M. Leslie, the house manager, and the members of the Girl Trust Company. Three hundred of the leading business men and city officials of Philadelphia were gathered around the festive board. Joe Hurtig, owner of the Girl Trust Co., came over from New York to attend. After the big turkey banquet had been served, music and dancing kept the crowd in a joyful mood until the early morning hours. Speeches were made by Joe Hurtig and Louis Epstein, of the Girl Trust Company; Commissioner of Elections, Harry Kuenzel; Lieutenant Harry Myers, of the police department; Fire Chief Young and W. M. Leslie, manager Casino Theatre. The Nut Club, on behalf of the employees of the Casino Theatre, presented Mr. Leslie with a solid silver service set. Telegrams were received from various members of the Nut Club who were on the road with attractions and could not be present.

MILITARY MAIDS EAT.

A party was given at the Hotel Edward, Kansas City, Mo., by the leading woman of the Military Maids Burlesque Company, Christmas Eve. Blanche Baird had the main dining room decorated, and when all the members had gathered the tree was lighted, and they all exchanged gifts. After the supper plenty of singing and dancing, and all departed about 3 A. M.

Of the members present were: Mr. and Mrs. Walnstock, Blanche Baird, Gladys Sears, Harry Lang, Jack Honan, Harry Keeler, Frank Welch, Ollie Demar, Irene Earl and Nora Henry. All the chorus girls received beautiful silk stockings from Miss Baird, and numerous other things from the members. The chorus includes: Blanche Corcoran, Malvern La Forde, Isabelle Mascott, Kitty Hess, Phyllis Foster, Ethel Devery, Nora Henry, Jean Gordon, Dot Stevens, Sylvia Kraft, Olga Pennington, Mae Maxwell, Irene Earl, Myrtle Young, Adelaide Ralph, and the Russell Sisters.

THE BEEF TRUST played on Christmas Day, at Syracuse, to two performances, S. R. O., at \$800.

THE U. S. BEAUTIES, at Rochester, broke the house record for the season. And some Christmas Day.

THE MAX SPIEGEL STROLLING PLAYERS closed to a \$1,000 Saturday, at the Orpheum, Paterson. Seven hundred and two women were at the Saturday matinee.

IRENE GARDNER, of the Record Breakers, owns up to it that Harry Marsh, a prominent St. Louis business man, is going to make her a good husband before the season closes.

THE ADVANCE SALE for Watson and Wrothe was very big. They will have a midnight show New Year's Eve.

THE BLUE RIBON BELLES are filling in a date at the Haymarket, Chicago, this week.

DAVID SAPIRSTEIN has been booked over the Orpheum Circuit.

"THE LITTLEST REBEL" will again be sent over the vaudeville circuits.

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By HARRY DE COSTA and BERNARD GROSSMAN. The unusual March Ballad, that, from every standpoint is head and shoulders above any other song of its kind published in the last twenty years.

ORCHESTRATIONS IN SEVEN (7) KEYS

Bb (d to eb)—C (e to f)—D (f sharp to g)—F (a to bb)—G (b to c)—Ab (c to db)—Eb (G to ab),—and

SHE'S THE DAUGHTER OF MOTHER MACHREE

Words by J. NENARB. The "Irish Song Surprise" of the present time. The well known composer, ERNEST R. BALL has written the music for many successful Irish songs, including "Mother Machree," "A Little Bit of Heaven," "When Irish Eyes are Smiling," etc., etc., but never one that has taken a quicker or stronger hold on all lovers of this style of song.

ORCHESTRATIONS IN SEVEN (7) KEYS

D (a to a)—C (g to g)—Eb (f to f)—Ab (eb to eb)—G original (d to d)—F' (c to c)—Eb (bb to bb)

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ED. EDWARDS, Manager

DEATHS

Lloyd M. Bingham.

Lloyd M. Bingham, New York theatrical manager, and husband of Amelia Bingham, died in a hospital in Christiania, Norway, of pneumonia and appendicitis.

Mr. Bingham was accompanying Henry Ford's peace party as a friend of Mr. Ford and as a sort of official entertainer. He led in the entertainments on board the *Oscar II* until suddenly he was secretly hushed up. After that he kept to his cabin, and reports were given out that he was ill. Then he became really ill. He was removed to a hospital the day following the arrival of the *Oscar II* at Christiania.

His body was shipped to New York on the Norwegian-America Liner *Bergensfjord*.

Lloyd Bingham was at various times an actor, broker, stage director and manager. He was a native of Ohio, born about fifty-two years ago, and first entered the theatrical profession in that State at the age of twenty-three, taking small parts with the Melville Stock Company. On one of his tours he met Amelia Smiley, whose father was a hotel keeper. She had stage aspirations and Mr. Bingham gave her her first engagement. She made her first appearance on the stage in 1891, and a few years later Mr. Bingham became her manager. They were married in 1900.

The stock acting experience gained by Mr. Bingham in his early career stood him in good stead after his marriage, for he appeared with his wife in many of her productions. One of his best roles was Napoleon, in "Mme. Sans-Gene." He also appeared under William A. Brady, in "Lost in Siberia."

When Mrs. Bingham had attained an established reputation in New York, coming here in 1895, she leased the Bijou Theatre and Mr. Bingham became its manager, a position that he held for about five years.

Mrs. Bingham is at present playing with William H. Crane, under the management of Joseph Brooks, in "The New Henrietta." They had no children. She, a sister and three brothers survive.

Owing to the absence of Mrs. Bingham, the local lodge of Masons took charge of the return of the body. Mr. Bingham stood high in the councils of the order, and held one of its most exalted offices at the time of his death. Mrs. Bingham did not receive word of her husband's death until after the performance Wednesday night, 22, in Austin, Tex.

Mrs. E. H. Brooke, an actress, long associated with Toole & Irving, died in London, Eng., recently. She was eighty-one years old, and appeared publicly for more than half a century, playing leads in burlesque and comedy as far back as 1864. She was the nurse in *Rothens and Marlowe's* "Romeo and Juliet," at the Waldorf in 1907.

Charles Chrisdie, one of the oldest theatrical costumers in this city, died suddenly, Dec. 20, stricken while walking in Sixteenth Street, near Irving Place, and passing away in the office of Dr. Peter H. Ernst, at 141 East Sixteenth Street. Mr. Chrisdie was seventy-four years old. In his day he was well known upon the stage. He became an actor when a boy, and fifty years ago was the partner of George L. Fox, a noted clown and pantomimist. In 1872 he left the stage to become a costumer, and established himself on the Bowery. He never left that thoroughfare, and at the time of his death his place of business was 294 Bowery. Last January Mr. Chrisdie donated \$1,000 to the Actors' Fund. He is survived by a son, Charles, who lives at 226 West One Hundred and Eighth Street.

Mrs. Augusta Ann Wentworth, a well known dramatic reader and author of plays for children, died, Dec. 21, at her home, 665 St. Marks Avenue, Brooklyn, N. Y. She, for many years, directed the Wentworth School of Expression, in Brooklyn. She was born in Illinois fifty-five years ago, and received her dramatic training in the Moses True Brown School of Elocution, in Boston, and had read papers before the Women's and Chiropractic Clubs, of Brooklyn, and the Brooklyn Institute of Arts and Sciences. She was formerly secretary of the New York Association of Elocutionists, and a member of the New York Teachers of Oratory Association, and the Century Theatre Club, of New York. She is survived by her husband Isaac B. Wentworth, and a son, Philip C. H. Wentworth.

Mrs. Helen Vaughn Jackson, a former well known actress, forty-seven years old, was stricken with heart failure in a room of the Walnut Hotel, in Cincinnati, O., evening of Dec. 21, while she was administering medicine to her husband, Willis Jackson. Mr. Jackson, a theatrical man of Cincinnati, returned to that city from St. Louis, with his wife, a week previous, and on the trip contracted grippe. The body of Mrs. Jackson was buried in Spring Grove Cemetery, Cincinnati, beside the grave of her son, who died about two years ago. Mr. Jackson was manager of the remodeled Walnut Street Theatre, in Cincinnati, and held that position for five years.

Thomas Graves, a comedian, this season with the "Nobody Home" company, died in his dressing room at the Princess Theatre, Chicago, Ill., evening of Dec. 21, while the performance was on. Mr. Graves, whose home was in London, was stricken suddenly just before the close of the last act. An understudy was rushed into his place.

Mrs. Anna Nares, who, with her husband, Phil S. Nares, had been appearing in pictures produced by the Gaumont Company for several years, died, Dec. 19, at the Flushing Hospital, Flushing, L. I., of nephritis, aged forty-five years. The body was sent to deceased's native home, Scranton, Pa., for burial.

June Mauer Martine (Mrs. Russell Ralph Martine) died Dec. 4, at St. Luke's Hospital, St. Louis, Mo., after an illness of eight weeks with ty-

phoid fever. Mrs. Martine was twenty years of age.

PAUL FISHER, Dec. 21.
JOHN LALLY, Dec. 22.
A. J. SPENCER, Dec. 26.
MABEL CASPER, —
WM. D. MANN, Dec. 25.
W. E. SHEERER, Dec. 24.
JOSEPH BIANCHI, Dec. 20.
COL. ROBERT A. NEFF, Dec. 21.
SAMUEL HOLDSWORTH, Dec. 23.
FRED HERR, —
ROBERT NELSON, Dec. 26.
PEARL FAIR, Dec. 6.

Burlington, Ia.—Grand (R. F. Holmes, mgr.) Howe's pictures Dec. 31-Jan. 2. Hyams and McIntyre 4, De Koven Opera Co. 6, German Theatre Co., 7.

GARRICK (C. L. Ryan, mgr.)—Bill 30-Jan. 3: Adams, Beverly and West, Burt and Lytton, Wart-tenbury Bros., and pictures.
PALACE, JEWEL, ELITE, NEMO and OZARK, moving pictures.

ROBERT SHERMAN'S COMPANY, presenting "The Girl Without a Chance," opened Dec. 12, at the Imperial, Chicago, and was pronounced a success. Cast includes: Fred Hubbard, Helen Aubrey, Earl Ross, Patti McKinley, Francis Sayles, Walter Wilson, Sarah Gihney, Fred Gordon, Chas. Brownle and William Rath. The attraction is complete in every way.

CYRIL SMITH, vocalist, formerly a member of the Hazel Dawn Co., at the Knickerbocker Theatre, New York City, was engaged as added attraction by the management of the Hippodrome, Springfield, Mo., for the formal opening, Dec. 25. The Hippodrome seats thirty-three hundred, and is under the management E. E. Parnell.

SEYMOUR and DUNN launched their musical comedy company on one night stands Xmas Day, and it will tour through Iowa and Missouri for the rest of the winter. The show is excellently equipped and costumed and carries a good line of special paper. The roster: Seymour & Dunn, proprietors; Snitz Seymour, principal comedian; Ernest Mack, comedian; Norman Fuller, straight; Ferris Taylor, general business; Eddie Man'ey, musical director; Olivette Paul, prima donna; Madge Carroll, soubrette, and Annabel Carter, Gertrude Ryan, Cora Witt, Ailie Binet, Nellie Clark, Babe Fuller chorus. Robert Emerick is ahead, and Al. Makinson framed the show.

REX SNELGROVE spent a few days in the Windy City prior to rejoining his company Christmas Day. Mr. Snelgrove spent part of his two weeks' vacation in Winnipeg, Can., where he went in reference to a commission in the British Army. Born in London, he is still a subject of King George. He expects to go to the front about the last of May.

CHICAGO NEWS

ADVERTISEMENTS AND SUBSCRIPTIONS RECEIVED AT WESTERN BUREAU OF NEW YORK CLIPPER, CASPER NATHAN, WESTERN MANAGER, 504 ASHLAND BLOCK, RANDOLPH AND CLARK STREETS, CHICAGO.

Dec. 27.

Holiday week finds Chicago in the throes of exceptionally good theatrical fare. Instead of merely one new attraction not previously reported—"The Song of Songs," at Powers—the new week will witness two. For something went wrong with "Within the Loop," scheduled to open the Chicago Theatre Christmas week, and it will not see daylight until Wednesday night of this week.

Edward Sheldon's dramatization of Herman Suderman's "Song of Songs," with Irene Fenwick, Thomas A. Wise, Cyril Keightley and Hardee Kirkland in the cast, came to Powers' Sunday night.

Grand Opera goes into a new week with greater interest aroused in the Auditorium offerings than was ever evinced previously in this form of entertainment in Chicago.

The Olympic returned to legitimate policy Sunday night, with a revitalized version of "Twin Beds," the play that made such a fine impression when originally introduced at the same playhouse. Ray Cox and John Westley still lead the cast, with Leo Carillo, Zaina Curzon, Alice John, Jane Seymour and Earle Booth in prominent support.

Jan. 10—William Gillette will come to the Blackstone with "Sherlock Holmes" for a fortnight, and "Secret Service" for a like period.

Jan. 12—Dwight Elmendorf, the travel lecturer, will begin his new series of five illustrated talks at Orchestra Hall.

Jan. 24—David Warfield will begin at Powers' Theatre an engagement of six weeks, in "Van der Decken," David Belasco's new play of the Flying Dutchman.

Geo. M. COHAN'S GRAND OPERA HOUSE (Harry Eldings, mgr.)—"It Pays to Advertise," seventeenth week.

GARRICK (John J. Garrity, mgr.)—"Experience," POWERS' (Harry Powers, mgr.)—"The Song of Songs," CHICAGO (John J. Garrity, mgr.)—"Within the Loop."

BLACKSTONE (Edwin Wapler, mgr.)—George Arliss, in "Paganini," fifth week.

CORT (U. J. Hermann, mgr.)—"His Majesty Bunker Bean," eighth week.

ILLINOIS (A. Pitou Jr., mgr.)—Ziegfeld "Follies," fifth week.

PRINCESS (S. P. Gerson, mgr.)—"Nobody Home," fifth week.

STAR AND GARTER (C. L. Walters, mgr.)—Week of 26, "Blotch" Cooper's Show.

NATIONAL (J. P. Barrett, mgr.)—Week of 26, "The Girl Without a Chance."

GAYETY (R. S. Schoenecker, mgr.)—Week of 26, Parisian Flirts.

COLUMBIA (Wm. Rocha, mgr.)—Week of 26, the Globe Trotters.

HAYMARKET (I. H. Herk, mgr.)—Week of 26, stock burlesque.

ENGLEWOOD (Edw. Beatty, mgr.)—Week of 26, the City Sports.

CROWN (Edward Rowland Jr., mgr.)—Week of 26, "Law of the Land."

IMPERIAL (A. J. Kaufman, mgr.)—Week of 26, "Polly and Her Pals."

VICTORIA (H. C. Brolaski, mgr.)—Week of 26, "Under Cover."

COLONIAL (Norman Field, mgr.)—"The Birth of a Nation."

OLYMPIC (George C. Warren, mgr.)—"Twin Beds."

LA SALLE OPERA HOUSE (Harry Earl, mgr.)—"Fighting for France" (moving pictures) fourth week.

PALACE MUSIC HALL (Mort H. Singer, mgr.)—Week of Dec. 27: Fritz Scheff, Han Ping Chien, Imhot, Conn and Coreene, Lyons and Yosco, Charlie Howard and company, Emily Francis Hooper and Ellsworth Cook, Gergette and Capitola, Eugene Diamond and Brownie Dupont.

MAJESTIC (F. C. Eberts, mgr.)—Week of 27: Eva Tanguay, Pat Rooney and Marion Bent, Seven Colonial Belles, Walter V. Milton and company, Mr. and Mrs. Jimmie Barry, Sam Barton, Elsie Faye, Joe Miller and John Hogan, Maurice Burkhardt, and the Three Emersons.

GREAT NORTHERN HIPPODROME (Frank Talbott, mgr.)—Week of 27: George Primrose and Minstrels, Empire Comedy Four, Bodker's Troupe of thirteen, Kingston and Ebner, Madame Merle's cockatoos, Bessie Le Count, Chavot and Dixon, Barton and Clark, Tony Muggins' Circus, Lawton, Sprague and McNeese, Lewis and White, Rawson and June, and Loraine and Dudley.

McVICKER'S (J. C. Burch, mgr.)—Week of 27: "Is He Charlie Chaplin?" Toy Town Review, Al Wohlman Versatile Four, Travilla Bros., Francis Renault, Bixley Lerner, and Grossman and Grotel.

HOTEL REED

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CASPER'S CAST

OF WORTH-WHILE WESTERN LUMINARIES.

NO. 15—WILLIAM C. SUMMERS.

Everybody likes a fighter. Before the battle-scarred warrior of Europe and the zealous college athlete of America all the world bows and pay homage. The music publishing field is a natural rendezvous for fighters, as its demands for unceasing hard work naturally imply a substantial reward, sufficiently big to command the attention of men with red corpuscles in their blood.

Wm. C. Summers is a fighter—and the fact that he has succeeded in battling to success in other lines of endeavor (from school and college athletics to the sterner battles of the business world) has tempted him to launch a fight in the music publishing field which bears every earmark of being a successful one.

The Rybak Music Publishing Co. opened its offices very unostentatiously, in the Grand Opera House Building. Then the busy office crew succeeded in landing Elizabeth Murray (with "You Stole My Heart") and Mr. and Mrs. Vernon Castle (with "Royal Arab"), and the habitude of Harmony Row began to take notice.

While it was conceded that the capable staff, including Albert J. Dean, manager; J. Aldrich Libbey and Roy J. Farr, was doing wonders with songs from the pen of Joseph W. Rybak and Arthur N. Green, the rapid pace at which the firm was going suggested "backers" with substantial financial support, and the question was asked on every hand, "Who's behind the Rybak house, anyhow?" Some suggested publishing houses, some jobbing houses, but the question remained unanswered until Wm. C. Summers, who had established many records in athletic circles, came forth and acknowledged that he and his father, W. W. Summers, a retired commission merchant, are "the men behind."

Wm. C. Summers is identified with one of Chicago's largest mail order houses, and though still a comparatively young man, has had miscellaneous business experience that fully qualifies him to lay out general campaigns, involving great financial outlay, inasmuch as his father is a director of many big enterprises. It is more than likely that their co-operation will result in great progress for the new house, within record time.

Wm. C. Summers has an ear for music and has tried his hand at lyric writing, possessing a crystal, clear voice that makes him an ideal demonstrator of new compositions. He looks forward to a big sale on new numbers from the pens of George A. Little and Joseph W. Rybak.

Since announcing their connection with the firm the senior and junior Summers have devoted considerable time to the interests of the new house and, with Manager Albert J. Dean, planned new "boosting" features that are bound to make the concern "heard from."

EXCLAMATION POINTS.

HOLIDAY EXCITEMENT.

Holiday weeks are trying ones for the theatrical world in general, but especially so for the realms of vaudeville. Chicago agents are putting forth every effort to meet the requirements of added attractions for days when all the rest of the world applies itself to anything but work. To make matters worse, everything must be accomplished in shortened weeks—for both Christmas and New Year's take away the most important working day of current weeks for subordinates, whereas the master minds are compelled to work overtime. Mort H. Singer, general manager of the Western Vaudeville Managers' Assn., has little time for merriment during the holidays, though most of his staff avail themselves of an opportunity to clip the week of at least one day. Likewise, Johnny Nash, of the A. B. C. offices, finds nothing but work to engage his attention during the merry holiday season. The Webster Agency, where acts are garnered for the ever growing Webster Vaudeville Circuit, has taken on an air of added activity. People in the audiences know little of the extra effort required to favor them with additional entertainment for the holidays, nevertheless booking managers are experiencing many sleepless nights in order that they may be favored with the best the market affords.

LID TILTED.

Corporation Counsel Ettelson's decision that the "lid be tilted" for New Year's Eve, means a great deal for amusement interests in Chicago. Not only because merriment will hold sway on that last and first period of the old and new year, but also because it is accepted by theatrical people as a forerunner of more sensible legislation regarding amusements as a whole. With city executives in charge, interpreting the law widely, the same result is arrived at as would be achieved by more sensible, broad legislation effecting the entire theatrical and amusement field.

SINGER OPENS CAFE.

Harry Singer, who assists his versatile brother, Mort, in the direction of the Palace Music Hall,

has opened "The Blue Goose" cafe, on Berry and Halsted Streets. An excellent cabaret show is being run, and Harry's experience in directing big time vaudeville assures patrons of the best talent the market affords.

CHICAGO HARMONY NOTES.

THE NEW COPYRIGHT.

Now that the new year is upon us the question of the new copyright is a hard problem for publishers to solve. For the syndicates put a stern ban upon everything bearing the old 1915 label—except record breaking hits and sensational sellers. Frequently dealers and publishers have widely varied ideas of what constitutes sensational sellers—some publishers wanting dealers to consider a song what the publisher believes it to be, rather than what its sales record actually demonstrates. The general public looks forward longingly to the new output, however, and though the publisher may be reluctant to see sales "drop" on numbers that have not become sufficiently standard to hold a commanding place on the counters, it is really to his advantage that he be afforded an opportunity to prove the newness of his issues by the copyright stamp. Inasmuch as all publishers float new year issues at the same time, it is somewhat difficult to gauge the real value of initial offerings. But the rule of the "survival of the fittest" applies, and before long the public passes its stamp of approval upon the most meritorious offerings.

MOTHER SONGS.

Critics see in the many "mother" songs now claiming attention more than mere boosted offerings from the busy publishing mills. While ragtime had its happy days, many schools of this type of music were developed. Everybody remembers the old time coon song, with its soothing melodic base supporting most commonplace and sometimes ridiculous themes, such as titles like "I Don't Know Where I'm Goin', But I'm on My Way," "Just Because She Made Those Goo, Goo Eyes," "Hannah, Won't You Open that Door?" "Coon, Coon, Coon," and "Ch-a-c-k-e-n" (the first "spelling" song) suggest. Then came the new birth of rags with titles suggesting dances and melodies, most of them alluded to by the word rag, like "That Loving Rag" (the first of this school). Then came the influx of Southern songs, painting mammy in most idealistic colors. After this school saw its heyday, about two years ago, writers sought in vain for something new to write about that could fall within the rag classification. A general lull resulted that lasted until yesterday. Then somebody realized that forced rag themes were not craved by the public, and an endeavor was made to supply ballads with natural themes. The present mad rush for mother songs is the net result. How long will it last? This is hard to say, but it may safely be said that there will be a demand for "mother songs" just as long as writers provide good ones, precisely as there was a demand for novelty character songs as long as material like "My Brother Sylvester" and "Marluch" was provided. Because Johnson and Morse hit upon the happy idea of the "mother acoustic," supported by a beautiful melody, their song is meeting with success. Other songs that hope to claim the same amount of popular favor must be as good or better.

THE WESTERN HOLD.

Are Western publishers losing their grip upon the popular market? It must be confessed that general prosperity among Western publishers rose to a higher margin a few years ago than it does to-day, though it is hard to understand why. Chicago should be a great popular song centre for many reasons. Its people support vaudeville (where songs are ever introduced) as liberally as do the members of any other community—and it has beautiful theatres devoted to this form of amusement. No other large city has more pianos in the average homes. Yet, in most instances, songs coming from New York find a greater measure of public support than purely local offerings. Perhaps Western publishers have made the mistake of borrowing Eastern methods of boosting instead of resorting to their own initiative. Whatever the reason, it must be conceded that something should be done to re-establish the confidence of dealers and the public in imprints bearing a Western flavor. At present there are too few Chicago publishing concerns to support local writers with the happy faculty of developing marketable ideas. Until this is done the West must be satisfied with a humble second place.

FEW VACATIONS.

Few boys in Harmony Row get holiday vacations, admitting of their return to the old homes. No matter how badly business slumps, they are retained throughout holiday periods, the only difference being that they are asked to work extra hours, in order to cover places of amusement where holiday crowds congregate. The booster's life is a happy one.

WANTED

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Gen. Bus. Man, some Leads; Ingenue Leading Woman; Scenic Artist, to play Small Parts; People in All Lines write. Address

LAWRENCE PETERSON, Mgr. Aubrey Players, No. 2, New Philadelphia, Ohio, until January 8.

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is the only face powder that stays on. The favorite face powder of ladies of refinement for 50 years. Send for free samples of all Exora preparations. CHARLES MEYER (Est. 1888), 108 W. 13th St., N. Y.

PITTSBURGH, PA.

With the festive season at its height, and industries booming, local theatre managers are receiving a goodly share of the general prosperity which seems to be going the rounds, and from the appearance in all our theatres last week capacity audiences enjoyed the offerings. New Year's Eve will be celebrated in all theatres with a midnight show, and from past performances, every seat will be sold at all places of amusement.

The Grand Opera House, with the Harry Davis Players, re-opened Dec. 27, with "Nearly Married," and so far are doing a big business. Presented in the same up-to-date manner as has been customary by the Davis and Harris interests, the success of the stock company is certain, and is bound to build up a large and staunch following.

As stated in these columns about ten weeks ago, the Marguerite Bryant Players will close their engagement at the Empire, this city, immediately after the holidays. The present engagement, which dates back to last August, has been most successful, the company presenting a number of up-to-date plays, doing full justice to details, etc. Miss Bryant made many friends during the season, while credit must also be given Ed. Larenz. The McHugh Family and Charles Kramer, while Jos. King, who has been directing the company, is deserving of much praise. The supporting company has been excellent.

The Variety Theatre is again housing the Albert Dwight Players, and things point towards success. The company has been strengthened by the addition of a few new players, and up-to-date bills are being presented. Albert Dwight and Nellie Booth continue to play leads.

W. E. Lemuels, formerly with the Margaret Bryant Players, and the Albert Dwight Players, will be with the new company which is forming, to be installed in the Empire, at the close of the engagement of the Bryant Players, Jan. 1. During his stay at the Empire several months ago, Mr. Lemuels made many friends who were pleased to hear of his returning, and his connection with the new company gives assurance that the "heavies" will be cared for in a most capable manner.

At the People's, Tarentum, Pa., is a pleasant little pianist, whose well arranged programs are immensely enjoyed by large audiences, and coupled with a winning smile, Mary Purcell is making a host of friends.

At the Gayety, last week, business as usual was good, and Xmas was again a merry one. May the new year bring lots of good things to Manager Kurtzman.

A chorus girl's popularity contest was staged at the Victoria last week, the votes being cast by the audience. Balloting was continued all week, and much good natured rivalry was in evidence. Three handsome prizes will be given the three most popular girls.

G. R. O'Connor returned to the city last week, and will rest up over the holidays, but will soon get busy arranging final details for the coming season, when he will be in charge of the Greater Hippodrome Shows as general manager. F. D. Brown returned from Cincinnati last week looking well.

Art Sneed and Joe McGee continue in the usual satisfactory way at the Kenyon, where eight acts of vaudeville are played weekly. Both have made many friends among visiting performers.

The Harris celebrated its fourth anniversary last week, and capacity audiences ruled at every show. The bill was the usual, affording much entertainment to young and old. Manager Buchelt and his efficient force were busy accepting congratulations from admiring friends, who marveled at the fact that the Harris has not missed one performance. Winter or Summer, in four years, and without an accident of any kind among their thousands of patrons.

Dolly Bernard joined the Victoria Company last week, and is rapidly becoming popular. She was formerly with Chas. Robinson's Show, and was always a prime favorite.

Tina Roth, Elsie Raynor and May Dix did specialties last week, and, as usual, went well. These girls have pushed right to the front, and have many friends.

Lottie Lee was back again last week, after an absence occasioned by the recent death of her brother.

Al. Martin, with his many facial funnosities, continues to serve the best at the Victoria. Martin grows better weekly, and has a large following.

Sam Micals and Joe Fields are "two Jew boys," full of the merry old pep, and keep things livened up in the dressing rooms at all times. Chas. Edwards tells many interesting stories of olden days, while the others continue to wonder how old Charlie really is. Still looks as young as ten years ago.

Jack Berry was laid up for nearly a week with the grip, but is again in harness. His many friends hope for an early and total recovery.

Flo Vandevere took several days off last week, account of grippie, which seems to be going the rounds. She is back this week.

Irene Gold, formerly with the Blue Ribbon Girls, and one of the foremost prima donnas in burlesque, joined the Victoria Company last week.

Judge Muller, lessee of the Victoria Company, gave a big Xmas dinner to the members of the company and a few friends, on Xmas night, on the stage of the theatre.

Jean Halley, popular orchestra leader at the Gayety, is to be married on Monday night on the stage at that theatre to a pretty little Boston Girl.

Margaret Parker and Cleo Hudson are the same old pair, and where one is seen other is surely near. Popular Victoria choristers.

Sydney Hamilton continues making new friends weekly, and is one of Jack Perry's popular company.

Billy Carson and Genevieve Alexander, better known to their intimate friends as "Billie Bounce" and "Scotty," are among the popular Victoria girls.

Lillie Perry goes along as usual, and gets her share of the applause.

Sam Robinson, of the Academy, continues to smile, and reports all well. The show last week proved to be one of the best of the season, and in spite of the week before Xmas, business was good.

The Kenyon and Imperial, on the North side, show good returns with several acts of good vaudeville.

KANSAS CITY, MO.

SHUBERT (Earl Steward, mgr.)—"On Trial" Dec. 26, for two weeks.

GRAND (Seymour Rice, mgr.)—"Bringing Up Father" 26 and week.

AUDITORIUM (E. J. Blunkall, mgr.)—"The stock company presents" "Mrs. Wiggs of the Cabbage Patch" 26 and week.

GARDEN (M. M. Dubinsky, mgr.)—"The Dubliner Bros." Stock Co. presented "Forty-five Minutes from Broadway" 26 only. The company is laying off 27 and week, a local musical play, called "Feticoat Lane," holding the boards.

GAYETY (Geo. Gallagher, mgr.)—Jean Bedin's Puss-Puss 26 and week.

CENTURY (Thos. Tafe, mgr.)—Tip Top Girls 26 and week.

ORPHEUM (M. Lehman, mgr.)—Bill week of 26: Weber and Fields, Nellie V. Nichols, Galletti's baboons, Mignonette Kokin, Mr. and Mrs. Norman Phillips, Margot Francois and partner, and Hans Hanke.

GLOBE (Cy Jacobs, mgr.)—Bill 26-28: Evelyn and Dolly, Houseth and Layelle, Roberts and Roberts, Barnaby and Davis, Skipper, Kennedy and Reeves, and Orlington Trio. Last half: Hermann's pets, LeRoy and Cahill, Renee and Family, George Rosener, the Giorgettas, and one to fill.

EMPIRE (H. Le Doux, mgr.)—Bill 26-28: Harrison's Circus, Porter Norton and company, Brown and Taylor, Carl and Reihl, and Victoria Trio. Last half: The Jackson Family, Wade and Eddy, Three Adnards, John Shams and Billie Lingard, the London posing girl.

NOTES.

JACK POLK, who was the hit of the Globe bill last week, made his usual call at THE CLIPPER BUREAU, accompanied by his wife. Jack still likes to tell the story of his experiences as a basket acrobat on Harry Beck's repertoire show in his early days in show business.

MILTON SCHUSTER spent the week before Christmas here buying presents and the necessities for a big blowout for the company, which played Coffeyville, Christmas Day. He reports business excellent.

MARIE BARNETT was in town for a day on her way to her home in Iowa to spend Christmas. She rejoined the Schuster company right after Christmas.

E. M. GARDINER, manager of the Ruby Darby musical show, spent a couple of days in town last week visiting and looking up some new people for his show, which opened in Springfield, Christmas, for a run.

KARL SIMPSON and his "Tipperary Mary" company is laying off here till after the holidays.

GEORGE L. BARTON was also a visitor during his couple of days in the city last week.

San Diego, Cal.—Spreckles (Walter C. Smith, res, mgr.) Hippodrome vaudeville.

ISIS (Dodge & Hayward, mgrs.)—"A Bird of Paradise" is booked for Jan. 5-8.

EMPIRE—Jane O'Roark Players, indefinite.

SAVOY (Scott A. Palmer, mgr.)—Pantages vaudeville week of Dec. 27: Prosperity Eight, "College Days," Jonathan, Steln and Hume, Oille and Johnnie Vanis, and Santos and Hays.

PICKWICK (F. N. Howe, mgr.)—Four acts of vaudeville and pictures.

GAYETY and PRINCESS are dark.

BROADWAY and SUPERBA, Paramount pictures.

NOTES.

MRS. LEW FIELDS and Mrs. JOE WEBER are spending a few weeks here, and visiting the exposition. Their husbands, who are being "filmed" in Los Angeles, are to join them soon.

THE Panama-California Exposition will close at midnight, Dec. 31, and one minute later, the new exposition will open for the year of 1916. Many of the exhibits from the San Francisco Fair have been brought here, and all of the former exhibitors will still retain space.

Oakland, Cal.—Macdonough (F. A. Geiss, mgr.) Walker Whiteside, in "The Typhoon" and "The Melting Pot," Dec. 27 and week.

ORPHEUM (Geo. Ebey, mgr.)—Bill 26 and week: Victor Morley and company, Bert La Mont and company, Ryan and Lee, Harry Fern and company, Stalne's Comedians, Jackson and Mae, Fatima, and photoplays.

PANTAGES (H. E. Cornell, mgr.)—Bill 26 and week: Periera Sextette, Friend and Downing, Laypo and Benjamin, Lucky and Yost, Marino Sisters, Lottie Mayer and Diving Girls, feature films.

HIPPODROME (J. W. Jackson, mgr.)—Split week vaudeville and feature films.

REPUBLIC (Jack Tripp, mgr.)—Split week vaudeville and photoplays. On Sundays, all feature acts from the Empire, San Francisco, are presented at this house.

FRANKLIN (Rex Midgley, mgr.)—Photoplays, orchestra and organ recital.

OAKLAND, REGENT, SAN PABLO, SEQUOIA, HOME, GEM, GAYETY and HILLMAN'S, motion pictures.

St. Paul, Minn.—Metropolitan "A Pair of Sixes" comes week of Dec. 26. "Grumpy" next week.

SHUBERT (Frank C. Priest, mgr.)—The Fisher Players present "Blue Jeans" 26 and week.

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CHICAGO, ILLINOIS

ORPHEUM (E. C. Burroughs, mgr.)—Bill week of 26: Gertrude Hoffmann and company, Billy McDermott, Payne and Niemeyer, Alice Lyndon Doll Company, and Corelli and Gillette.

EMPIRE (Gus S. Grenning, mgr.)—Bill week of 26: Hanous and Nelson company, Four La-della Comiques, Lily Lenora and company, Gray and Graham, and Blanche Colvin.

PRINCESS (Bert Goldman, mgr.)—Bill 26-29: Boris, Fridkin Troupe, Bertie Heron and Mit Arnsmann, Gene and Kathryn King, and Kinso. Last half: Five Corks, Three Keeleys, Neal Abel, and Murphy and Klein.

STAR (John P. Kirk, mgr.)—The Hello, Paris week of 26. Cracker Jacks next week.

STRAND, STARLAND, MAJESTIC, GAIETY, Bays Mouse and ALHAMBRA, moving pictures.

Hartford, Conn.—Parsons' (H. C. Parsons, mgr.) "Princess Pat," with Fern Rogers, Dec. 27-28; "Quinnys" 29, 30, revised edition of "Town Topics" 31, Jan. 1.

POLI'S (Neal Harper, mgr.)—Poli Players, in "A Pair of Sixes," 27 and week, with Robert Glecker and Eugene Desmond in the leading roles. "The Woman He Married" will inaugurate the beginning of the second year of this stock company, Jan. 3-8.

PALACE (Wm. D. Ascough, mgr.)—Bill Dec. 27-29: Frank Markley, "Danceland," Golden and Harris, "The Mayor and the Manicure," Dixie Four, and Lukens group. Bill last half: Maestro and company, Halley and Noble, Flanagan and Edwards, Orr and De Costa, Jones and Sylvester, and "Boarding School Girls."

STRAND (W. A. Toure, mgr.)—Triangle films continue popular.

New Orleans, La.—Tulane (T. C. Campbell, mgr.) "The Pink Lady" week of Dec. 27, with "The New Henrietta" to follow.

CRESCENT (T. C. Campbell, mgr.)—"Bringing Up Father" week of 27.

ORPHEUM (Arthur B. White, mgr.)—Bill 27 and week: Gus Edwards' Song Revue, Cheebert's Manchurians, Beaumont and Arnold, Harry Lester Mason, Four Melodious Chaps, and the Gliders.

DAUPHINE (Lew Rose, mgr.)—Burlesque stock continues popular here, and a special big bill is given New Year's week.

GREENWALD (Mrs. H. Greenwald, mgr.)—Vaudeville.

HOUSE SUPERINTENDENT JOHN GROSS, of the Orpheum, had his men decorate the front of that house beautifully for the holidays, with holly, palms, Christmas trees and flowers.

Springfield, Mass.—Court Square (D. O. Gilmore, mgr.) "Quinnys" Dec. 27, 28, "The Princess Pat" 31, Jan. 1, Harry Lauder 3.

POLI'S PALACE (Gordon Wrighter, mgr.)—Bill Dec. 27-29: College Inn Sextette, "Leap Year Girls," Tabor and Green, Ryan and Riggs, Halley and Nobles, Maestro and company, and pictures. Bill 30-Jan. 1: Bob and Tip, Gilson and De Mott, Mattie Choate and company, Charles Harris and company, Fitzgerald and Marshall, Elkins, Fay and Elkins, Italian Musketeers, and pictures.

GILMORE (Robt. J. McDonald, mgr.)—The Winners week of Dec. 27.

PLAZA (Goldstein Bros., mgrs.)—Vaudeville and pictures.

EDISONIA, HUDSON, REEL, MIRROR, GAIETY, FOX, BROADWAY, BILLY, SUBWAY, GLOBE, LION, LYRIC, GRAND and PALACE, pictures only.

AFTER the evening performance at Poli's Palace, Christmas Eve, an informal celebration was run off upon the stage and presents exchanged, following which a general good time was enjoyed by performers and house attendants.

Baltimore, Md.—Ford's (Chas. E. Ford, mgr.) "Kick In" Dec. 27 and week. "Daddy Long Legs" next week.

ACADEMY (Tunis Dean, mgr.)—"Pollyanna" 27 and week, Sanderson, Brian and Cawthorn, in "Sybil," next week.

PALACE (Wm. Ballauf, mgr.)—Girl Trust 27 and week. Roseland Girls next week.

GAYETY (J. C. Southerland, mgr.)—Hello Girls 27 and week. French Models next week.

MARYLAND (Fred C. Shamberger, mgr.)—Bill 27 and week: Emma Francis and company, Jim and Betty Morgan, Harry Brooks and company, Whitefield and Ireland company, Saxo Sextette, "The Vacuum Cleaners," Corradini's menagerie, Ivydia Barry, Ethel Gilmore and Max Frank, Dyer, Faye and Gilrie, and Dupree and Dupree.

GARDEN (Geo. Schneider, mgr.)—Bill 27 and week: "The Fair Co-Eds," Betty Rae, "The Musical Barbers," Conroy and O'Donnell, Alfred Latell and company, Marian, Harrison-West Trio, and Sam Watson's Barnyard.

VICTORIA—Bill 27 and week: Seven Castells, Clements and O'Connor, Fitch Cooper, Nan Hewins and company, McGowan and Gordon, and Norman and company.

MELODY LANE

BY JACK EDWARDS.

THE NEW YEAR.

What prospects does the new year hold for music is a question that is on everybody's lips connected with the music game.

Personally, I think that 1916 will prove the banner year of them all.

Why not? Isn't there a better collection of new songs on the market than ever before?

Each one of the music firms are striving hard to outdo the others, and in consequence have their writers keyed up to the hit point all the time.

To pick a leader during the past year would be a difficult task, as every publisher has had a good run of songs.

The cry about bad business is rubbish. The expense of producing and exploiting a song to-day is more, but the sales amount to about double of what they did some ten years ago.

The price of music, of course, is not what it was in that day, but that's up to the publishers themselves.

The paying of singers, eliminated to a certain extent for a while, has got back to its usual gait, and is now more in evidence than ever.

Publishing houses are bidding for the services of acts to render their new songs, and in consequence acts received money from six or more publishers at a time.

It has ever been known that many of the leading singing acts playing vaudeville make more money in this way than they demand from the manager for a week's work.

It's the same fault with the songs, too many publishers get out songs of a similar idea. "Follow the leader" seems to be the watchword.

If any one of the publishers get out a song about any particular person or country, and meets with any amount of success, the number is sure to be followed by a dozen or more of a similar nature.

This is not competition; it is bum business method.

CHRISTMAS OVER.

Now that Christmas is over the music publishers will slowly but surely find their way back to the big city.

THE NEW FEIST CAMPAIGN.

The Leo, Feist Music Company, who only recently finished one of the greatest advertising campaigns ever known in music history, last Sunday launched their first advertising gun for the new year with a full page spread in all the Hearst papers.

Mr. Feist, who personally conducts the advertising of his firm, is a master in this line, and promises many surprises the coming year.

A NEW JAPANESE SONG.

Earl Carroll, Bobby Heath and Ruby Cowan have just completed a new Japanese song called "My Little Girl of the Fan."

HEATH AND COWAN A VAUDEVILLE FEATURE.

Bobby Heath and Ruby Cowan were the surprise act at the Bijou Theatre, in Philadelphia, on Christmas Eve, introducing two new songs entitled "She's Your Girl and My Girl" and "Over the River, Charlie." "Somewhere in France" was also a feature number.

Ruby and Bobby will play a few weeks in vaudeville, after which they will return to New York.

James McEmery is in charge of the professional department of the Ruby Cowan Music Co. during Ruby's absence.

LOUIS BERNSTEIN IN CHICAGO.

Louis Bernstein, of the Shapiro, Bernstein Company, left last week for an extended trip West. Mr. Bernstein's first stop is Chicago, where he will get his office in this city in shape for his big campaign that he contemplates starting Jan. 1.

The Shapiro, Bernstein Co. have a wonderful collection of new songs for the new year, and expect big doings.

COLLINS WITH DALY.

Harry Collins, who left the Daly Music Co., of Boston, some time ago, has again associated himself with this firm, and will shortly open a New York office.

JOS. W. STERN'S SIDE OF THE ROMBERG CASE.

The decision of the United States Circuit Court of Appeals holding that the music publishing concern of T. B. Harms and Francis, Day & Hunter is entitled to an injunction against Jos. W. Stern & Co. in the copyright action arising out of the publication by Stern & Co. of Sigmund Romberg's music for the song, "Oh, Those Days," rests on the Circuit Court of Appeals' interpretation of the earlier decision of the New York Supreme Court in the injunction action instituted by Jos. W. Stern & Co. against Romberg, the Shubert Theatrical Co. and Jacob J. Shubert. The Circuit Court of Appeals took the view that the State court had declared wholly invalid the contract between Jos. W. Stern & Co. and Sigmund Romberg.

It has been the contention of Messrs. Jos. W. Stern & Co. that the State court merely held that the remedy invoked by them for the enforcement of their rights under their contract with Romberg was not available to them, but left undetermined the question of the validity of the contract.

Judge Hand, before whom the application for an injunction came in the first instance, viewed the decision of the State court in this light, upheld the validity of the contract and denied the application for an injunction.

The Circuit Court of Appeals did not decide that the contract was invalid, but merely upheld what it understood to be the decision of the State court to that effect. Application is shortly to be made to the Circuit Court of Appeals on behalf of Jos. W. Stern & Co. to obtain a re-hearing of the case on the ground that the court misinterpreted the effect of the State court decision.

Until this application has been made and passed upon, Messrs. Jos. W. Stern & Co. prefer not to comment upon the effect of the decision of the Circuit Court of Appeals.

NEW YORK'S FEATURE SONGS.

"There's a Lane Without a Turning on the Way to Home, Sweet Home" (B'WAY MUSIC Co.)

"M-O-T-H-E-R, a Word That Means the World to Me" (LEO, FEIST, INC.)

"When It's Orange Blossom Time in Loveland" (JOE MORRIS.)

"Norway" (LEO, FEIST, INC.)

"That's the Song of Songs For Me" (SHAPIRO-BERNSTEIN Co.)

"My Sweet Adair" (JOS. W. STERN & Co.)

"Piney Ridge" (SHAPIRO-BERNSTEIN Co.)

"Put Me to Sleep With an Old Fashioned Melody" (BROADWAY MUSIC Co.)

"Could the Dreams of a Dreamer Come True" (JOE MORRIS Co.)

"The Little Grey Mother" (M. WITMARK & SONS.)

"My Little Dream Girl" (JOS. W. STERN & Co.)

"A Little Bit of Heaven" (M. WITMARK & SONS.)

"Pigeon Walk" (BROADWAY MUSIC Co.)

"Can You Pay?" (CHAS. K. HARRIS.)

"When It's Tulip Time in Holland" (J. H. REMICK & Co.)

"Molly, Dear, It's You I'm After" (J. H. REMICK & Co.)

"What a Wonderful Mother You'd Be" (SHAPIRO-BERNSTEIN Co.)

PAT HOWLEY TO HEAD NEW PUBLISHING FIRM.

Pat Howley, who will be remembered as one of the firm of Howley, Haviland & Dresser, the largest publishers of popular music some ten years ago, announces that he will shortly be at the head of the new Pat Howley Music Co.

The new firm have already taken a location on Forty-fifth Street. Connected with Mr. Howley will be Raymond Browne and W. C. Polla.

REYNOLDS AND MOTZAN WRITE SONG FOR DALMORIS.

Herbert Reynolds, the writer of the famous "They Didn't Believe Me," and Otto Motzan have written a new high class ballad entitled "When Love Was Born," for Charles Dalmoris, the operatic and concert artist. This song is proving an artistic triumph for Mr. Dalmoris during his present concert tour.

TEDDY MORSE'S MUSINGS.

Well! Well! How do you do?

So you're the happy due here!

Most certainly you're welcome,

You little Happy New Year!

Never realized what poor letter writers the average person is, that is, what few people answer letters written them. Anyone traveling in the theatrical profession, and I suppose other lines of business are the same, looks forward to a word from a friend or pal and tries to keep in touch with them, but so few answer the travelling one that he loses interest after a while and pays no attention when he finally does get a few lines. The letters received at the theatre are one of the most welcome things on the road, and if you'd ever watch the performer search the letter rack dozens of times a day, you'd write him once in a while. And you won't lose, either, for he or she always has a lot of things of interest to tell you. Drop a line now.

That old teasing, tickling fellow, Tommy Gray, rushes into print and informs the waiting world that he never wrote a "Mother" song or a moving picture, thereby confessing that he's missed two good things anyway. Tommy's middle initial is "J," which must stand for "Josher," for you and I and everyone else knows that Tommy can write anything if he wants.

There's a chap who played the Colonial Theatre last week named Walter Brower, who has a clever monologue and a very nifty way of delivering it. Walter used to be a tenor with Al. G. Field's Minstrels, and should sing a song in his act. He uses a recitation that's a corker, and three song writers have already confessed they have gotten ideas from it.

Al. Darling is the manager of the Colonial, and is as charming a fellow as one would want to meet. Al. possesses the personality that the "Darlings" are famous for, and his illustrious brother, "Eddie V.," shows that he is proud of him.

Sixty carats! That's the weight of the diamonds that Emma Carus wears in her act. And a \$1,200 fur coat. And a smile! And a voice! Well, their value couldn't be computed in dollars and cents. And she's taken off fifty-eight pounds by exercise and diet. Emma, you're a wonderful wonder!

Ever hear of a fellow doing an act, and in the middle of it ask the audience two or three times to stop applauding so he can go on with the rest of it? I suppose it has been done before, but it's a rare thing these days. George MacFarlane had to do that at nearly every show at the Colonial last week, and mind you, he was closing the show, too. And he had to do it in Washington, Providence, Philadelphia and Boston. A critic in Washington said: "Mr. MacFarlane's voice is mellifluous." I dashed out and bought a dictionary, and it said, "flowing sweetly and smoothly, like honey." Believe me when I say it's all that, and more.

Julius Lenzberg continues to star in the orchestra pit at the Colonial, and last week played "Home, Sweet Home" in nineteen different keys, just to show what a clever fellow he is.

Little do the powers that rule the big vaudeville theatres realize what a blow they have struck at the legitimate livelihood of a lot of boys who have the most thankless task in the world. The barring of the poor song booster from the stage floors and dressing rooms of theatres will cost many of them their jobs. What harm have they done? What harm can they do? A short conversation with the singing acts on the bill, an appointment for the following day, a few "hellos" here and there, and they go on their way. If the theatre managers would hold the publishers responsible for the actions of their men, and work hand in hand with them, and have a little system or set of rules laid out, it would help matters considerably, for vaudeville cannot possibly do without the music men, and vice versa.

Those Christmas cards! Everybody got some, and the thought and wish expressed in them was very sweet. Many of them came unsigned, and the poor sender's thought was lost. George MacFarlane received three nicely addressed envelopes with not the sign of a card enclosed, which helped to make it a merrier Christmas.

When you're crooking the elbow, passing the smile, gripping the hand and sharing the greetings on Dec. 31, 1915, at midnight, remember I'm with you for a Happy New Year!

AL. JOLSON

WISHES ALL

A HAPPY NEW YEAR

JOE GOODWIN ILL.

Joe Goodwin was taken seriously ill last week with a heavy cold, and has been under the doctor's care ever since.

Al. Plantadosi, his writing partner, and Louis Bernstein, his publisher, are seeing that everything possible is being done to make Joe comfortable.

JINGLES FROM THE JUNGLES.

BY FRANK H. THOMPSON.

Ed. Pittingill, who had the advance of the Campbell Bros.' Circus, of Drummond, Okla., is comfortably situated for the Winter at his home town, Durand, Ill.

Ben Huntley, who for years had a fine moving picture show on the road in the North Middle West, is producing moving pictures at Winona, Minn.

John Carter, for years of the Musical vaudeville team, Carter and Ross, now has out a tent show Summers and runs a picture show at Winter, Wis., his Winter quarters, also leads the band at that point.

Frank Rance has closed his show in Minnesota and will be home at Cedar Falls, Wis., until he opens his tent show in Spring.

Wm. Todd who has one of the few successful strictly vaudeville tent car shows, lately paid a visit to Effingham, Ill., his home town, also to Chicago, Ill. He will be found at his Winter quarters in N. C. until he opens in April, working on the transportation question. Is going to have auto tractor of his own design that's got 'em all beat to haul to and from the cars. He has proved that a strictly vaudeville tent show of large size can pay, where hundreds have failed.

Ben Warner, for twenty years and more had the old favorite Warner Comedy Co. playing the cities of the Middle West, has out a picture show in Wis.

Browntown, Wis., a village of 300, has two fine opera houses, costing \$1,000. Both losing money.

The Jack Brooks Stock Co., a great favorite in Wisconsin and Minnesota, is putting on its own version of "Peg o' My Heart," that gets the money; yet I wonder what kind of a howl the manager of the real "Peg o' My Heart" will make in following the above company, when the natives will say, "Oh, we have seen your show before." The Jack Brooks Stock Co. make their home address at Sabula, Ia. They always have a good show, making the same territory year after year.

Doc. Jenkins Big Medicine Show is playing in Minnesota, to fair business.

C. Viles is home for a few weeks at Vinton, Ia., but will shortly take to the road with his feature pictures.

Augustas Rapp, since closing his show for the Winter, is making new magical goods for his tent show. Will be in Chicago all Winter.

James Murphy, late of Carl Dalton Co., a very versatile comedian, is in for the night in Chicago. Will go out with Wintermute & Hall One Ring Circus next Summer.

Joe Skerbeck is getting things in shape to launch his carnival company next Spring, at Dorchester, Wis.

G. W. Christy will have a small menagerie with his one car tent show, that will open near Chicago next Spring.

Jones and Crane, for years successful producers of one-night stand companies, headquarters, Chicago, have cut the Real People Companies out, and now have Reel People (that is the kind that act out in pictures) they have several copies of Chaplins, "Mirth of a Nation," and say that the receipts run about as high with a film, with one man in charge of it, as they did with from ten to twenty people in company.

Jake Vetter, for years of the firm, McVinn and Vetter, of the "Two Merry Tramps" Co., has closed with O'Brien's Minstrels, in the South. Mr. Vetter has signed with O'Brien as one of his agents for next season. Mr. O'Brien will have out three one-car minstrels.

G. Lote Silver, the old-time minstrel, and the real originator of illustrated songs, with stereopticon views, is living in Michigan.

Prof. Hansley, formerly a well known small town magician, died and was buried at Manston, Wis. No relatives were present, as his folks lived in Michigan, and were not notified of his death in time.

The Perry Family Show has closed in Minnesota, and is at Hudson, Wis., for a few weeks.

Lester Klock has closed his road show, will be home at Waukesha, Wis., first time in eight years. He will start out again in the new year.

G. W. Christy and wife only played three towns on their jump across Wisconsin, on their way to North Dakota, where they are now playing two night stands. His car, tent show will start from near Chicago, in Spring, greatly enlarged.

Richland Centre, Wis., has the finest theatre in Wis. Seats 2,000, owned by the city, and the crowds they draw and the box office receipts bring the very pick of large city attractions there. A town of only 3,500, and yet in a theatrical way, its 50,000 from a box office standpoint. Mineral Point is the next of importance in that sized town in Wis. The city owns the theatre, and only trouble is it's not large enough. The managers thoroughly investigate every show that is to play there, and when a show is not up to standard it is canceled two weeks before the date. If it doesn't please 99 per cent.; so, consequently, when the people go they know they will get their money's worth. Among some of the shows there lately: "On Trial," Cohen & Harris, with forty people, "Within the Law," "It Pays to Advertise," and many others. "Birth of a Nation" film shortly plays the town.

Any show figuring on using auto trucks will find a hard proposition in Illinois and Wisconsin bucking the mud. The land is rich and fertile, money making and money spending people, but the roads have been neglected, yet are being rapidly improved. The auto trucks can not solve the transportation in the Middle West until the roads are improved.

The Frank H. Thompson Tent Show will invade Illinois next Summer, making week stands. The Winter office of this show is Aurora, Ill.

The Hoover Stock Co., Clyde Weston, manager, is having great success in Freeport, Ill. They have been there several weeks, to fine business.

J. Har Basel is comfortably located at Milton Junction, Wis., where he has retired, well off in god health and money. For years he was a very popular entertainer.

Sylvandell, the one hundred thousand dollar amusement palace at Aurora, Ill., is doing a wonderful business. It is owned by a company headed by Frank Theilen and Ruebens, of Aurora, who control the theatrical business of Aurora, owning the four principal theatres there, and also control the theatrical business to a great extent in most of the cities near Aurora.

LOTTIE GLENMORE LOSES WARDROBE IN FIRE.

Lottie Glenmore writes: "I take this means of informing my friends that I lost all of my trunks, wardrobe and street clothing on Dec. 15, when the Auditorium Theatre at Stillmore, Ga., burned to the ground.

"I only saved the dress I wore home from the theatre that night. I was waiting for transportation to join a stock company in the East, and had just gotten all of my baggage ready for the trip. I lost all of the wardrobe and trunks which I used while with Edna Park's permanent stock company for more than a year, besides many valuable papers and other things which cannot be replaced. My loss was more than two thousand dollars. I have also lost nearly all of my salary from all shows I worked for during this past year. I am ill with nervous prostration brought on by continued loss of salary, and the final loss of all my trunks and wardrobe in the fire. I am absolutely without means or wardrobe. I am calling on the profession for assistance for the first time in my life. I do so now only because of my loss of my all and my inability to work because of my loss and my illness.

"At present I am at the home of the Hon. Thos. Youmons, Mayor of Nunez, Ga. Mrs. and Miss Youmons are caring for me, and I'm receiving every attention. I hope to hear from friends, and especially from managers who owe me money, and whose notes I still hold for different amounts. Those notes are long past due.

"Even a letter would help some at a time like this. Others who lost in the fire were: Maude Dukes, Miss Cally White, and W. R. Chagnon. Mr. Chagnon also lost everything he had—street and stage wardrobe. (Signed) LOTTIE GLENMORE"

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MEYER COHEN, Mgr.

BOSTON.

The one week of the theatrical season most dreaded by managers turned out much better than was expected for the playhouses. A perusal of the list of plays for current week discovers the fact that the new and the old are most alluring.

HOLLIS (Charles Frohman, Rich & Harris, mgrs.)—A welcome and significant offering in the local theatrical season will be John Drew's appearance, 27, for two weeks, at this house, in a new comedy, entitled "The Chief." Mr. Drew's principal actress will be Laura Hope Crews.

PLYMOUTH (Fred E. Wright, mgr.)—The farce, "A Full House," opens 27. The cast is a big one, and includes many favorites.

TREMONT (Jno. B. Schoeffel, mgr.)—Current week, Julian Eltinge and company begin a fortnight's engagement in "Cousin Lucy," a comedy new to Boston.

COLONIAL (Charles Frohman & Wm. Harris, mgrs.)—Second week of Montgomery and Stone in "Chin Chin."

SHUBERT (Wilbur-Shubert Co., mgrs.)—There was a great outpouring of "Scotsman of Greater Boston" last week to welcome their famous countryman, Harry Lauder, who is here on his eighth annual visit. He is surrounded by a company of vaudeville performers, who offer several striking novelties. "Town Topics" is the next attraction.

YE WILBUR (Wilbur Theatre Co., mgr.)—"Just a Woman" enters, 27, upon its third week at this house.

MAJESTIC (Wilbur-Shubert Co., mgrs.)—"The Only Girl" continues the success at this house that it enjoyed at the Shubert for three weeks.

PARK SQUARE (Fred E. Wright, mgr.)—"The Show Shop" begins its third week 27.

CASTLE SQUARE (John Craig, mgr.)—"The Circus Girl" will be the annual holiday musical show at this house, opening 24. The piece is one of the most popular of its kind ever given at this house. It ran eleven weeks when it was first produced here in 1908, and it has been revived several times since. The stock company has been augmented for the production.

WALDRON'S CASINO (Charles H. Waldron, mgr.)—Large audiences were delighted last week with the splendid show given by Charlie Waldron's Bostonian Burlesquers. Mr. Waldron has always taken great pride in the quality of his companies, and the character of the entertainment offered his patrons. Frank Finney and other members of the company are too well known to go into details regarding their work. Rose Sydel's Co., including our old favorite, Johnnie Weber, is here current week.

BOSTON (S. L. Rothapfel, mgr.)—Mr. Rothapfel, late of Strand Theatre, New York, is now directing this house for a limited period. In addition to the feature Triangle photoplays Caroline Nichols' Fadettes Orchestra has been enlarged, a new organ installed and the following soloists added to the program: Alfred De Manby, Alys Baldwin and Myra L. Eckhoff.

GAILETY (George R. Batcheller, mgr.)—Low Kelly and the Behman Show current week. Real class marked the performances last week, as there was something doing every moment, from the time the curtain went up until the close of the show given by the Gaiety Girls. Irwin's Majestics week of Jan. 3.

HOWARD (George E. Lothrop Jr., mgr.)—September Morning Glories burlesquers, and the olio by the following vaudevillians: Gallerini Four, Rolland Brothers, McLain Sisters, Hampton and Bowman, Crouch and Richards, the Winstanleys, and Claude Austin. The Tango Queens next week.

KEITH'S (Robert G. Larsen, mgr.)—Bill for week of Dec. 27: Bud Fisher, Elizabeth Murray, Gus Van and Joe Schenck, Charles Abearn Troupe, "The Married Ladies' Club," Walter Brower, Homer Miles and company, Betty Bond and Jimmy Carson, and the Four Jansleys.

LOEW'S GLOBE (Frank Meagher, mgr.)—Bill 27-29: Naldy and Naldy, Roy L. Royce, Cunningham and Clements, John T. Doyle and company, Edith Helens, Greda and Hill, and one to fill. For 30-Jan. 1: Will Morris, Ronair and Ward, Morris and Wilson, Clayton Drew Players, Ben Harney and company, Dunedin Duo, and one to fill.

LOEW'S ST. JAMES (Joseph Brennan, mgr.)—Bill 27-29: Melba and Ricardo, Fox and Wells, Clayton Drew Players, Ben Harney and company, Dunedin Duo, and one to fill. For 30-Jan. 1: Cunningham and Clements, Irwin and Herzog, Joe Kowle, Greda and Hill, and two to fill.

BIJOU (Harry Dustin, mgr.)—After four weeks of "Fighting in France" pictures this house returns, 27, to its customary policy of a varied program of feature films and eminent soloists. The pictures are "In the Bishop's Carriage," featuring Mary Pickford, and "Old Dutch." The soloists for the week are Edith Temple and Anthony Guarino.

BOWDOIN SQUARE (George E. Lothrop, mgr.)—Bill 27-29: Mina Phillips and company, Novelty Minstrels, Valveno and La More, Evelyn Lewis, Hughes and Tiffany, Zinner, and Joe Reagan. For 30-Jan. 1: Veldi Trio, Worsely and Ashton, Maglin, Eddy and Roy, Terminiello Trio, Mooney and Jenkins, Wilbur and Harrington, and Joe Reagan.

GORDON'S OLYMPIA (John E. Comerford, mgr.)—Bill week of 27: Jack and Biddle White, Corse Payton and company, Sinclair and Griffith, Williams and Held, "Six Attorneys," and Rags and his animal actors.

SCOLLAY SQUARE (A. H. Malley, mgr.)—Bill week of 27: Three Kelton, Purcella Bros., Marco Twins, Lee Beggs and company, Florida Sextette, and the Five Juggling Mowatts.

VAUDEVILLE AND PICTURES: Modern, Park, Shawmut, Franklin Park, Old South, Washington, Scenic Temple, Star, Unique, Comique, Premier, Apollo, Winthrop Hall, Harvard, Gem, Day Square, Cobb, Back Bay, Puritan, Congress Hall, Niagara, New Palace, South End, Eagle, Superb, Roxbury, Beacon, Huntington Avenue and Crescent Gardens.

NOTES.

THERE was a matinee benefit given at the Colonial 21 for The Boston American Christmas Basket Fund, and a large sum was realized to bring Christmas cheer to many who otherwise may have been without it. Among those who appeared were: Dave Montgomery, Harry Lauder, Hap Ward, Lucy Daly, "The Only Girl" company, Eight Brown Brothers, "The Show Shop" company, Douglas Stevenson, and vaudeville acts from Loew's Globe and St. James, and Keith's.

THE new Harvard prize play to be given soon at the Castle Square is not a war drama, as might be imagined from its title, "Between the Lines." Instead it is a domestic comedy of city and country life in America at the present hour.

VIOLA COMPTON, who was engaged by John Craig to act Mrs. Drivelli in "The Circus Girl," at the Castle Square, is an English actress who is well known to Boston playgoers. Her latest engagement here was as a member of the company at the Toy Theatre, now closed.

HENRY MILLER and **RUTH CHATTERTON** will be seen at the Tremont, Jan. 10, in "Daddy Long Legs."

Newark, N. J.—Newark (Geo. W. Robbins, mgr.)—"The Birth of a Nation" returned for two more weeks, beginning Dec. 25.

SHUBERT (Lee Ottolengui, mgr.)—William Hodge week of 25-Jan. 1, in "The Road to Happiness." Next week will be divided between Harry Lauder and the French war pictures.

MINER'S EMPIRE (Tom Miner, mgr.)—"The Follies of the Day" week of 27. A midnight show will be given New Year's Eve. Sam Howe's Kissing Girls next week.

KEENEY'S (John McNally, mgr.)—Bill 27-29: Madison and Naise, Paul Pedroni's baboons, Chas. B. Lawler and Daughters, Billy K. Wells, Ward and Kurran, Anderson and Goines, and Potter-Hartwell and company. Bill 30-Jan. 1: "Frollics at the Seashore," Uchidas, Green, McHenry and Dean, George Dempsey and Isabelle Miller and company.

LOEW'S (Eugene Meyer, mgr.)—Bill 27-29: Lee Tong Foo, Anderson and Burt, Browning and Morris, Ford and Truly, Adair and Adelphi, and Manolo.

Terre Haute, Ind.—Grand (Chas. Smith, mgr.) feature pictures on open dates. "The Birth of a Nation" week of Jan. 3.

HIPPODROME (T. W. Barhydt Jr., mgr.)—Bill Dec. 27-29: "The Dress Rehearsal," musical comedy. Bill 30-Jan. 2: Wilton Sisters, the Volunteers, Adolpho, Mr. and Mrs. Hugh Emmett, and Sig. Franz Troupe.

NEW COLONIAL (M. Less, mgr.)—Vaudeville and pictures.

LOIS (E. B. Sheets, mgr.)—Stock and pictures. AMERICAN, COLONIAL, CRESCENT, FOUNTAIN, GARDEN, HABIT, IRIS, IMP, ORPHEUM, OURS, PRINCESS, PALACE, POPULAR, PARK, ROYAL, REX, SAVOY, SWAN, PALM, TWELVE POINTS and VAUDEVILLE, pictures only.

SUNDAY, Dec. 19, broke all moving picture records in attendance at Grand, when 6,700 paid admissions were registered to see the Fox film, "A Soldier's Oath," with Wm. Farnum in leading role.

CINCINNATI.

The week before Christmas is never filled with much joy for theatrical managers because Santa Claus and the shoppers have undisputed right of way. The Lyric accepted a heroic opportunity to sidestep possible loss by giving a photoplay the run of things. That gave to the "house across the street" full call on general public. The condition was unprecedented in local theatrical history.

GRAND OPERA HOUSE (John H. Havlin, mgr.)—"It Pays to Advertise" comes Dec. 27, and the big incident of the week will be the Advertisers' Club night, 28. Last week, Henry Miller and Ruth Chatterton came to present the success of a year ago, "Daddy Long Legs." It was delightful as ever, and drew splendidly despite the tradition of a poor week for shows. Everybody fell in love with the Judy of Miss Chatterton. The entire company was fine.

LYRIC (Carl Hubert Heuck, mgr.)—After five days of pictures, "The Great Divide," Laddie Cliff and the London Gaiety Co., in "To-night's the Night," are due 25, and continue over week of 27. "High Jinks" follows.

B. F. KEITH'S (John F. Royal, mgr.)—Bill 26 and week: Mercedes and the marvelous mystic, Mlle. Stantone; McKay and Ardine, Allen Dinehart and company, Imperial Jiu Jitsu Troupe, Howard, Kibel and Herbert, and Vera Sabina, with Cleveland, Brunner, in "The Fantasies of the Dance," pictures.

NEW EMPRESS (George F. Fish, mgr.)—Ye Olde Song Revue is the big start of the bill 26 and week. Others: Ann Hamilton and company, Mills and Lockwood, Edith Mote, Handers and Mills, and De Kock Four, motion pictures.

OLYMPIC (Harry Hart, mgr.)—Dixon's Review 1916 26 and week, after a week of the speedy Auto Girls. They defied the laws for fast going with their '16 model. Their burlesque celebrities were in the limelight—Carol Schroeder, Harry Seymour and James J. Lake. Two acts were offered "A Millionaire's Jail" and "Inside the Jail." There was much "pep" in the work of Rose Allan and Madeline Webb, as Ella Phant is a scream. La Bergere's posing act was quite artistic. The song hit of the show was "In the Valley of the Nile." A cake walk finale was cheerful. The High Life Girls next.

PEOPLE'S (William Hexter, mgr.)—The Panama Pansies will blossom 26. A midnight show is promised New Year's Eve. Tony Kennedy "came back" with the New Century Girls last week, and scored heavily in "The Irish Pasha" and "My Wife's Pet." Another familiar figure in the cast was Percy Judah, whose statuesque blonde beauty was seen to advantage in the leading prima donna role. Bobby Vail was good as Schulz, and Martha Edward, as an old maid in love, was fine. Marie Mann is a chic little damsel, and she harvested many encores. The song bit of the week was "The Ten Cent Store." The chorus is one of the best in the circuit.

GERMAN (Otto Ernst Schmid, mgr.)—The German Stock Co. will present "Die Hochzeit von Erbnashof" 26, and on 28, matinee, will give the annual children's holiday performance, "Little Snow White and the Seven Dwarfs."

MUSIC HALL—The Cincinnati Symphony Orchestra offer their second popular program 26. Dr. Ernst Kunwald will direct. The soloist will be Josef Vito, harpist.

WALNUT STREET, STRAND, FAMILY, ORPHEUM, LYCEUM and HEUCK'S OPERA HOUSE, motion pictures.

YULETIDE ECHOES.

SEVENTY-FIVE members of the "To-night's the Night" Co. spent the week before Christmas here, resting. They did their holiday shopping here. The January coming of the Boston Grand Opera Co. to Music Hall has been declared off for a time, and the Pavlova Ballet Russe may be seen later.

ASSISTANT MANAGER BEERS was the busy Santa Claus at Keith's. The big Christmas tree on the eve of the festival was a sight delightful. It represented much thought, hard work and good money. The tree was loaded with presents for the members of the company, and was incidental to the big Fashion Show.

JOHN F. CLARK pulled a lot of funny stuff in his New Empress monologue.

CLOTHES, as exemplified in the Fall Fashion Show, held headline honors at B. F. Keith's. The parade of new frills and furbelows proved a delight to milady, and made Mr. Man clutch his heart and pocketbook.

THE THREE ADWARDS were seen at the Empress in a skit, with many songs, called "Two Kinds of Shopping."

ONE of the Keith winners was the singing of the Southern Entertainers, from colored warblers who put lots of humor into their melody. They were good.

JEAN WASHBURN CHESLEY's dramatic charges were prominent in before-Christmas programs. Monologues by Evelyn Morgan and Ethel Atkins were featured.

"THE DREAM LADY" and "While Mortals Sleep" were playlets directed by Alma M. Reulman, at the Sands School.

GREAT BAGS of advertising souvenirs will be given on Advertiser's Club night at the Grand.

MRS. JACQUES MARTIN harvested much applause in her splendid portrayal of Mrs. Semple, in "Daddy Long Legs."

DOROTHY REGEL was seen in a sketch, that was "different"—"The Girl at the Cigar Stand." She was assisted by Lyle Clement, Arthur De Lord, Marjorie Campbell and Ralph Lingley.

EMELINE LEA, Bonnie Hall, Betty Browne, James Albaugh, Hope Hunter and Louise White were all in the Fall Fashion Show, with a dozen others.

SAN FRANCISCO.

COLUMBIA—"Daddy Long Legs" begins an engagement Dec. 26.

CORT.—Margaret Illington, in "The Lie," comes for two weeks, beginning 26.

SAVOY—"So Long, Letty" began its fifth week, 26.

ALCAZAR.—Lytell-Vaughan Co., in "Nearly Married" week of 27.

ORPHEUM.—Bill beginning Sunday (matinee), 26: Anna Held (second week), Arthur McWatters and Grace Tyson, Freeman and Dunham, Florrie Millership, Page, Hack and Mack, Stuart Barnes, the Crisps, Roshanara, and Orpheum motion pictures.

EMPRESS.—Bill beginning Sunday (matinee), 26: Goyt Trio, Fitzsimmons-Cameron Trio, Charles Terris and company, Regal and Bender, James F. Sullivan and company, Billy Dooley, Earl's Six Diving Nymphs, and a feature film.

PANTAGES.—Bill beginning Sunday (matinee), 26: John and Mae Burke, Francis Dyer, "Girls from the Orient," Morgan and Gray, Four Portia Sisters, and motion pictures.

WIGWAM.—Wigwam Stock Co.

HIPPODROME.—Vaudeville and pictures.

THE following feature films were shown for week of Dec. 19: At the Tivoli, "The Unknown" and "The Reform Candidate." At the Imperial, "The Immigrant," and at the Portola, "The Raven."

VAUDEVILLE and pictures are given at the Lyric, Princess, Valencia, Lincoln, Majestic and Republic. PHOTOPLAYS are to be seen at the All Star, New Fillmore, Edison, Market Street and Regent.

PICTURES only are shown at the Grand, Garlick, Polk, Broadway, Miso-Biograph, Silver Palace, Victoria, Y-Odeon, Progress, Unique, Pastime, Queen, Elite, Cory, Liberty, Lyceum, New, Rex, Shanghai, Sherman, Sunset, Verdi, Vicksburg, Idle Hour, Poppy, Haussler, Class A, Acme, Capitol, Clement, Electric, Bay View, Bell, Castro Street, Cortland, Crystal, Excelsior, Fairland, Fisher's, Flag, Forestic, Glenodon, Golden City, Golden Eagle, Gordon Saml, Haight Street, Hayes, Homestead, Irving, Kearny Street, Kentucky, La Bonita, Mission, New Bell, Nixon, Ocean View, Opal, Oriental, Palace, Palm, Panama, Peerless, People's, Photoplay, Sixteenth Street, Smith, Star, Washington Square, York, Grand View and Bryant Movie.

CLIPPER

BUSINESS INDEX

Advertisements not exceeding one line in length will be published, properly classified, in this index, at the rate of \$10 for one year (52 issues). A copy of THE NEW YORK CLIPPER will be sent free to each advertiser while the advertisement is running.

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MOTION PICTURES

HARRY ENNIS, MOTION PICTURE EDITOR.

MORE FILM LITIGATION.

FIVE N. Y. PICTURE FIRMS INVOLVED IN COURT PROCEEDINGS.

Last week was another busy seven days for the lawyers engaged in straightening out legal tangles in New York film circles. No less than five film firms were concerned in legal actions brought in New York courts.

PAT POWERS AND WARNERS SUED FOR PRINTING BILL.

Pat Powers and Harry M. and Albert A. Warner, formerly interested in the film distributing company known as Warner's Features, Inc., and later which was merged into the United Film Service, Inc., were made defendants in a suit brought by the U. S. Printing and Litho. Co., which latter firm alleged an indebtedness amounting to \$44,481.72. The U. S. Printing and Litho. Co., according to allegations in their affidavit, it seems loaned the defendants \$25,000. This loan insured the U. S. Printing and Litho. Co. getting the work of the film concern for three years. Further, the plaintiff claims that Powers and the Warner Bros. individually guaranteed this loan as well as merchandise bills totalling some \$19,000, with the result that when the United Film Service went into bankruptcy last year the U. S. Printing and Litho. Co. figured matters up and decided that Powers and Warner Bros. were their debtors for the tidy sum of \$44,481.72. Hence the Supreme Court action.

FOUR SUPREME COURT CASES INVOLVING MILLIONS.

Other suits started in the Supreme Court last week were Andrew Dougherty vs. the Cort Film Corporation, John Cort, Wm. C. Herbert and the Hudson Trust Co. This suit involves the ownership of 360 shares of preferred and \$15 shares of common stock of the Kinetophone Corporation. Dougherty is suing to enforce an alleged agreement, whereby he was to receive 3,600 shares of the preferred and 16,800 shares of the common stock in the Cort Film Corporation in exchange for his Kinetophone stock. Dougherty alleges that although he has made repeated demands for his stock certificates the Hudson Trust Co. refuses to surrender same. That's why he is bringing the Supreme Court action.

HERMAN LIEB is suing the Fiction Pictures Corporation for \$1,719, claiming this amount as a balance due on a contract made for his acting services during the making a feature production in December, 1914.

THE PUBLIC BANK OF NEW YORK brought a suit last week against the Kinetophone Co. and Andrew Dougherty, jointly, to recover \$6,000 on a promissory note which the plaintiff alleged was long overdue.

The Public Bank, according to its affidavit, alleges that Andrew Dougherty endorsed the note for the film company.

THE GREENWICH LITHO. Co. brought suit against the Nonpareil Feature Film Corporation in the City Court last week. The case was dismissed, however, because of the fact that the Nonpareil Co. proved that the service of the suit was not made properly on an officer of the company, the papers being served on Edward C. Bowers, who holds no office whatsoever in the Nonpareil concern.

GENERAL FILM SUED FOR \$750,000.

The General Film Co. and its former constituents, including Biograph, Pathe-Freres, Kalem, Edison, Geo. Kleine, Vitagraph, Selig, Essanay, Lubin and the M. P. Patents Co., were all made defendants in a new action for \$750,000, last week, brought by the Imperial Film Exchange, alleging the usual violations of the Sherman Anti-Trust Law. As customary in such actions, the law calls for triple damages.

The Imperial Film Exchange alleges the damage to its business occurred during 1910 and 1911, prior to which time it had established a film renting business amounting to \$6,000 a week. This shrunk to the inconsiderable amount of \$250 a week, according to the Imperial Exchange's affidavit, and said shrinkage and subsequent damages were all owing, alleges the plaintiff, to the General Film Co., M. P. Patents Co., and its allied manufacturers' methods of transacting business.

HERE AND THERE IN FILMDOM.

THE VITAGRAPH THEATRE goes back to "legitimate" stage attractions week of Feb. 7. The house will resume its former name, the Criterion.

HAZEL DAWN is back from Florida after a two weeks' trip spent in filming "My Lady Inco" for the Famous Players.

J. D. WILLIAMS, the American manager, with large Australian interests says that American films have the call in the Antipodes.

WILL SHEERER, the veteran character actor, formerly identified with Eclair, died last week in New York City. Mr. Sheerer suffered for several months past with tuberculosis. Mr. Sheerer was about fifty years of age.

THE STAR Co., publishers, is suing Pathe Freres for \$37,388, alleging non-fulfillment of contract. Pathe Freres took up a contract, it is alleged, that was assigned to them by the Pathe Exchange, Inc., which in turn had the contract turned over to it by the Eclectic Film Co.

VIC. SHAPIRO, formerly with The Evening Mail, is now in the publicity department of the V. L. S. E.

JOHN ZANFT is engaging the big legits with "names" at present for the Fox Film Corporation.

THE NEW YORK BOARD OF ALDERMEN killed a bill increasing the exhibitor's license fee from \$25 to \$150 last week. The M. P. Board of Trade claims credit for the bill's defeat.

THE SCREEN CLUB and the M. P. Exhibitors' Assn., Local No. 1, of the M. P. E. L. of A. are joint sponsors for the big movie costume ball to be held at Madison Square Garden, Feb. 19.

TOM MOORE, the eldest of the famous Moore Family, and husband of Alice Joyce, the celebrated screen star, confessed recently that as a boy, his great ambition was to become a Jewish comedian, and in the next breath admitted that he was born in the County Meath, thirty miles from Dublin, Ireland. Tom's wish was realized, however, and not so long ago. He appeared in New Orleans, as Rosinsky, in A. H. Woods' production of "Since Nellie Went Away." Tom also admitted that his first five appearances on the stage ended by his being stranded in five different parts of the United States. Lew Taylor, photographer with the Kalem Co., was responsible for Tom's entry into the motion picture field, and Taylor also introduced Tom to the present Mrs. Moore.

At first Tom didn't care for the moving picture life, and after one or two attempts left the cinemas and went back to his earlier love, a stock company in Bridgeport, Conn. Fate was not to be thwarted, however, and eventually Tom landed solid with the Kalem Company, where he wooed and won pretty Alice Joyce.

Just the other day Tom signed a contract with the Lubin Co. that would make Charlie Chaplin happy. Tom and his little family have a beautiful home at Ninety-second Street and West End Avenue, and as he says himself, "you couldn't blow him out of pictures with all the guns of the united armies of the universe."

LOS ANGELES ITEMS.

I hate to mention the fact but William Garwood, he who is taking the lead in the high toned "Journal of Lord John" serial at the Universal, under the direction of Ed. J. Le Saint, has been suffering from common or garden toothache. The dentist man has been busy, and William is one tooth shorter than he was.

Ruth Roland is finishing up her work in "The Red Circle," and from all accounts she has given a fine performance throughout this serial. It is to be shown on the Pantages circuit among others.

Robert Brotherton, head of the Balboa Company's laboratories, is the discoverer of valuable additions to the art of color photography. He expects to produce some pictures in their natural colors ere long.

Debbie Barriscale is back at work again. Her presence was needed in a feature being produced at the Ince studios under the direction of Charles Giblyn. It is well—we cannot do without this fine little artist on the screen for long.

The premier showing of Selig's "Ne'er Do Well," by Rex Beach, takes place at Clune's Auditorium, Los Angeles, Monday evening. The feature is in twelve parts, and it is claimed that it is a better picture than "The Spoilers."

Gretchen Hartman, leading woman with the Biograph Company, is acting in two pictures at the one time. This means many changes of both dress and make-up, and constitutes quite a feat. There are but few actresses who could do this.

Grace Cunard and Francis Ford are playing together again. Miss Cunard wrote a clever story and Ford is directing it. Both are acting, of course. By the way, both of these artists have signed up with the Big U for a long term. They are very valuable on the Universal program.

Ground is being broken at the studios of the Vitagraph Company in Hollywood for new buildings. Those already erected look formidable enough, but in studying the plans laid out it is clear that much is yet to be done. When completed they will be among the most efficient in the country.

(In answering ads. please mention CLIPPER.)

Rollins S. Sturgeon is evidently nearing the finish of his big Northwest feature photoplay, for he sent for a big bunch of extra men, who went up by automobile and stage to Bear Lake. The snows are quite deep there now, and the contingent which left will be glad of the heavy clothes they started out with. Another company started for Truckee to complete scenes for a feature being produced by William Wolbert, with little Mary Anderson, Webster Campbell and others in a big cast.

Henry Otto, the Universal director, is taking a rest from his labors. He states he is going to work up several photoplays ahead, so that when he returns he will be able to work rapidly.

Oscar Apfel is busy at the studios which the Fox people took over from Mr. Selig. They are the first company who have ever worked there, outside of the Selig forces. William Farnum and Dorothy Bernard are the principals. Manager Sheehan states that other companies will be brought on shortly.

Tom Chatterton has signed a contract with the American Company, at Santa Barbara. He will continue to produce and to act, with Anna Little playing with him. A capital couple together. Their pictures will be shown under the "Mustang" brand.

The approach of Christmas is apparent. Many of the actresses are busy dressing dolls and doing needle work in between scenes in their dressing rooms, and some are lamenting that they have not had long enough time off to go down town to do some shopping. The rains will be on us soon, and all the companies are working at top pitch.

The Triangle plays will henceforth be shown in the Majestic Theatre, in Los Angeles. It is a beautiful theatre. The change will benefit the papers, as the concerns interested are advertising largely.

Director Donald Crisp is rapidly approaching the end of the big feature, "Ramona," for W. H. Clune. After watching much of the work done I feel safe in predicting a huge success for this interesting photoplay. Crisp picked his cast with the greatest care, and has paid much attention to historic detail.

Dustin Farnum is better and is working in "Ben Blair," which is being produced for the Pallas people by William D. Taylor. Winnifred Kingston is playing opposite Dusty. Some extra fine sets have been utilized in this play.

That good little sport and fine business man, J. A. Quinn, has turned over the proceeds of the coming week for "Damaged Goods" to the Red Cross Society. This will be last week at Quinn's Superba Theatre, and it has enjoyed a remarkable run.

David W. Griffith is expected back some time next week, when the magnificent set being erected near the Fine Arts studio will probably be brought into prominence. Just how many people will be used is problematical, but the number will break all records, according to rumors around the studio. Much interest is being taken in this big set all over the city. When questioned, Frank Woods merely smiles and looks wise. Valuable man!

Francis McDonald, playing heavies at the Signal studios, was married to Mae Bush, the Keystone actress, after a whirlwind campaign last Monday. The happy couple took everyone by surprise. Both are popular. Here's good luck to them.

Triangle Plays Help the Box Office

The continuation of TRIANGLE QUALITY week after week, the upholding of TRIANGLE IDEAS month after month, and the consistent production of motion picture plays so far above the average that comparison is impossible, assures the motion picture exhibitor steady patronage.

TRIANGLE FILM CORPORATION

SHORT STORIES OF THE WEST COAST STUDIOS.

BY RICHARD WILLIAMS

HAL CLEMENTS, of the Lasky Company, is recovering from a dangerous attack of blood poisoning, caused by a small cut. His wife, Olga Printzian, the photoplay writer, has been his faithful nurse.

ANOTHER HAL—COOLEY, to wit—has joined the Signal concern, which is adding a feature five reel company, under the supervision of Producer-in-chief J. P. McGowan. Ray Myers, late of the Fine Arts Company, is the director, and Rhea Mitchell, the leading woman. The first production will be of the melodramatic order, and some excellent photoplays are lined up.

J. P. McGOWAN continues to turn out some startlingly daring installments of "The Girl and the Game," with Helen Holmes featured. The studio is being enlarged already. The East reports big sales for this railroad serial.

CRANSTON BROWN, chairman of the National Board of Censorship, is in Los Angeles giving talks on the why and wherefore of the board. He is being well received.

JACK KERRIGAN tells me that his lovely mother, Mrs. Sarah McLean Kerrigan, has written a song, entitled and dedicated to Mary Pickford. She is now hard at work writing one for her son.

THE big Majestic Theatre has been leased by Triangle interests. Clune's Auditorium, where the pictures have been showing, will exhibit big features only.

MUCH sympathy has been extended to David W. Griffith on the death of his mother. He is at Louisville, his old home, but is expected to return very soon.

THE COMBINATION of Anna Little, Tom Chatterton and Jack Richson, with Tom producing and taking leads, is making the "Mustang" brand of the American a most popular one.

A SHOWING of the Lasky film, "The Cheat," produced by Cecil de Mille, proves that this picture is about the best thing De Mille has done.

THE CHANGE of management at the Universal leaves a nervous tension in the air. It is felt that the axe is going to fall, and the artists are wondering just where! So far beyond some extra help being dispensed with, nothing serious has happened.

THE VITAGRAPHERS are now cosily ensconced in their new and handsome Hollywood quarters, and Dave Smith and William Wolbert are busy making three-reelers. The main company, under Rollin S. Sturgeon, is in Bear Valley, snow bound, and busy on the big Northwest feature, with William Duncan, George Holt, Nell Shipman and George Kunkel in the leads.

DE WOLF HOPPER is delighted with picture work, and is full of enthusiasm regarding his Hollywood bungalow and the out-door life. He saw himself for the first time on the screen when "Don Quixote" was run off at the studio. Hopper was as pleased as a small boy.

MANAGER SHEEHAN, with William Farnum and Dorothy Bernard, of the Fox Company, duly arrived, and are now installed at the Selig studios at Edendale, which have been leased by the Fox concern. Every unattached actor and actress is camping on the manager's trail without much sign of success.

CLUNE's big "Ramona" picture, with Donald Crisp at the producing end, is coming along famously. Here is a great picture in the making. Mr. Clune and Manager Lloyd Brown spend most of their time "on location" these days.

THERE is much lamentation on the Bialto over the generous cuts made on the acting staffs at Selig's, Fine Arts, Biograph and other studios. The rains are overdue, and it is hard lines to be out of work at this time.

AT THE Pallas-Morocco studios, Producer William D. Taylor has had erected one of the most magnificent sets ever made for a picture. "Ben Blair" has been held back somewhat owing to the illness of Dustin Farnum, who is starting in again although far from well. Winnifred Kingston is playing opposite him.

RICHARD STANTON continues to turn out his exciting and red blooded "Graft" installments, at the Universal, with Harry Carey, Hobart Henley and Jane Novak in the leads. Dick is killing off a grafter at the rate of one every two weeks—a good example to follow in one or two cities where these gentlemen grow fat and opulent.

"WANDA OF THE RED STREET," the first five reel picture made by the Palo Alto Film Corporation, has been completed, and work begun on the second. Nell Shipman feature script written for that company. Miss Shipman was not satisfied with the title, "The Son," which she had given the scenario, and suggested that the choice of a title be left to the students of the Leland Stanford University, at Palo Alto. Accordingly, three thousand copies of a synopsis of the script have been printed and distributed among the students, the choice of titles to be submitted not later than Jan. 31.

A NEW PAD, the invention of Clarke Irvine, a scenario and magazine writer of Los Angeles, has been introduced into the filmland of the West coast, and it is one that promises to spread to that of the East—when the West coast decrees that it may. It is the adoption by players of a mascot in the way of a miniature camera, two by three inches, which stands on a six-inch tripod, and has for its popular place of anchorage, the hood of an automobile. This "Movie Mascot," as it is called, is usurping the place of the kewpie which, until now, has undisputed right to ride the cap of the water tank of the majority of automobiles.

But something that is distinctively representative of their industry has been wished for many times by those of the screen, and it is Mr. Irvine's privilege to give it to them. The tiny camera is a durable one, the box being made of wood, the turnable crank of brass and the tripod of steel. The "Movie Mascot," however, is not to be limited merely to automobile decoration, as arrangements are being made for it to appear as ash-tray, paper weight, and in a variety of other novel ways.

ARTHUR SHIRLEY, in his costume and make-up of Colonel Vassar, in "The Fall of a Nation" picture, was subpoenaed into court one morning last week as witness in an accident case. Five hundred extra men in soldier's uniform were about to be led by Mr. Shirley in an attack upon an enemy of also several hundred strong when the strong arm of the law, in the way of a man with a subpoena, reached out and transplanted Mr. Shirley from the battlefield to Judge Frederickson's court room in Los Angeles. Thomas E. Dixon, director general of "The Fall of a Nation" picture, regretfully recognized the authority of the law, saying that there was nothing else for him to do but gracefully accede to Mr. Shirley's presentation at court. The ceremony of the latter event consisted in considerable of a wait until the accident case was called, and then the judge's dismissing it without a hearing. Meanwhile the five hundred and more soldiers waited for the turn of their colonel and were finally dismissed, credited with no work but with a day's pay.

WILLIAM F. RUSSELL has been given a company of his own, at the American Film Company's studios, at Santa Barbara, and will be seen hereafter only in five reel Mutual masterpieces; in these he will be featured. Director Charles Bartlett has been assigned to the Russell company, in which Charlotte Burton will play opposite Mr. Russell. The latter prefers to remain in the players' division of the industry, rather than branch into that of directing. His ability as an actor is generally recognized, and accounts for this preference.

OLIVER KEHRELEIN, of Hollywood, one of the proprietors of the Kinema motion picture theatre, in Fresno, and Kinema theatres elsewhere in California, had the management of last week's Mid-Winter Poinsettia Fete, in Hollywood, in charge. The affair was the biggest three night success that Los Angeles and vicinity has known, and for this Mr. Kehrelein gives credit to the motion picture colony there.

O. H. Davis, general manager of Universal City, and Jesse L. Lasky were on the board of judges awarding prizes in the poinsettia display, together with Mayor Sebastian, Judge McCormick, Mrs. E. Winters and J. B. Wilcox. The program, each evening, was provided by the motion picture players of the various companies. Anita King raffled a five-passenger Kissel car, Cleo Ridgely raffled a kiss, Billy Mason tried to do likewise, but the bidders were bashfully few; Lois Weber addressed an all-girl audience on "How To Get Into Motion Pictures," but it really was a dissertation on how not to get in; Nell Shipman's book and music of "Under the Crescent," brought many bids; Wilfred K. Buckland and Cecil de Mille contributed their presence; Arthur Shirley entertained with sleight-of-hand tricks; William F. Russell expressed one fate; H. H. Jonas had Universal City favorites contribution to the country store section of the fete; H. H. Jonas had Universal City favorites in tow, while Kenneth McGaffey introduced those of the Lasky studio to the public. Fred Mace was a merry Keystone at large, and all the other studios of Southern California were represented.

A POLICEMAN'S LIFE IS NOT A HAPPY ONE.

Hazel Dawn, who plays a feminine detective in "My Lady Inco," says that she wonders why detectives do not give up their dangerous calling and become regular actors. They have to do so much acting that I should think they would rather do it for applause instead of for bullets and still-photos from bashful and retiring criminals," says the pulchritudinous star. "Still, on second thought, perhaps they prefer such well defined dangers to the uncertainties of motion picture work. There is not at least quite such a diversity of dangers in sleuthing."

WILLIAM FOX has made arrangements with the widow of the late Richard Mansfield for the motion pictures rights to "A Parisian Romance," one of Mr. Mansfield's most successful stage productions. It is the first time his name has been authorized to be used in connection with any picture since his death. "A Parisian Romance" is now in the course of production under the direction of Frederic Thompson, with Cooper Cliffe and Dorothy Green portraying the principal characters.

ADVANCE notices from San Rafael, Cal., declare that Edwin Milton Royle's "The Unwritten Law," in which Beatrice Michelena will star, is now

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With GEO. KLEINELIGHTS
For Motion Picture Photography

Write for particulars

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240 West 50th St. NEW YORK

within a few days of completion, and that the first print will shortly be sent East for its first private showing in New York City.

Those who have seen the film as now assembled at the California studios are particularly impressed by its sumptuousness and pretentious character of scenes and settings. There are no less than six scenes, according to the reports, any one of which is worthy of being the outstanding feature.

Among the earlier, big scenes of the play are a ball room, a cabaret, and the political headquarters of a gubernatorial candidate on election night. These are followed in the succeeding reels by a fire, a big fight scene, a murder scene and the court room in which the gripping mystery of the story is finally unraveled. The rapid development of the plot to a thrilling ending is said to have been worked out with consummate skill.

In keeping with the recent announcement of the producers, who put on "The Unwritten Law," in which it declared for a policy of six master productions a year, to each of which an adequacy of time should be allotted, several weeks have already been given to "The Unwritten Law," and, if preliminary reports justify themselves, none have been mis-spent by the producers in their endeavors for correct and convincing detail.

EDWIN CAREWE, who is just finishing the production of Tom Barry's satirical comedy drama, "The Upstart," featuring George Le Guerre, Marguerite Snow and James Lackaye, left New York Tuesday, Dec. 22, for a three weeks' rest on his Texas ranch, returning on Jan. 15, when he will take up the production of a starring vehicle for Mabel Taliaferro, entitled "The Right to Happiness," after which he will go on at once with a second picture for Miss Taliaferro, which has not yet been selected. Miss Taliaferro and Mr. Carewe first worked for Mr. Rolfe together, playing the leads in "The Three of Us."

The Vitagraph Family is the name of the attractive, snappy, new house organ, issued weekly, by the Vitagraph Company. Its purpose is to create a spirit of loyalty, co-operation, efficiency and harmony among the various individuals and departments of that concern, in order to reach out toward a higher achievement in years to come.

The Family is edited by J. Stuart Blackton and Albert E. Smith, heads of the Vitagraph Company, and besides containing many "Don'ts" for Directors, Actors, Cameramen, etc., it contains some valuable information on the proper making of pictures.

The first two issues, which were given out with the pay roll, were eagerly read by all Vitagraphers, and it is expected that The Family will become a source of great inspiration to them in their daily work.

The Family announces that it will "wield the hammer" when necessary, and "blow the horn" when deserved.

DANIEL FROHMAN
PRESENTS

MARY PICKFORD

IN A REMARKABLE
CHARACTERIZATION

"THE FOUNDLING"

In Five Parts

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CALGARY—MONTREAL—TORONTO

FREULER ANALYZES FILM CONDITIONS.

MUTUAL PRESIDENT SAYS BIGGEST THINGS ARE YET TO COME.

The year just ending has been crowded with the most significant developments in the history of the motion picture industry. Young Nineteen Sixteen comes in with busy prospects. The last few months of 1915 have seen more really big things happen than any similar period in the development of the business. A glimpse of the past may give us a peek at the future.

When I consider some of the great releases that the year has seen I recall, with a degree of amusement and interest, that day when, some years ago, Samuel S. Hutchinson and I determined that we would plunge out into the film market with a revolutionary product—a photoplay that should be a whole thousand feet long. We dared to abandon the practice of the day of putting five or six subjects into a reel, and to attempt to tell a real story on the screen. If anyone at that time had suggested the idea of making a multiple reel release he would have been suspected of insanity. Yet this memorable year of 1915 has seen a great success achieved by a continued photoplay of sixty reels—"The Diamond from the Sky."

All of which serves here only to call forcefully to the attention the remarkable development of the power of the film to tell a story to sustain interest, to be real art and real drama.

I believe that 1916 will see yet further important developments in this direction. The really great scenarios are yet to come. Mechanically the picture is rather a satisfactory product now, and while important and revolutionary developments in that direction are of course always possible, there do not appear to be any near at hand.

Meanwhile the "story," the real character and quality of the thought and matter conveyed by the film, will come in for a great deal more active attention.

It is interesting to note that within the year 1915 we have seen almost every American author of prominence become a writer for the motion pictures. It is only a few weeks ago that the Mutual Film Corporation announced "The Girl and the Game," a special release, which is the first motion picture work of Frank H. Spearman, latest of the American novelists of note to come "into the pictures."

This wholesale capture of authors by the motion picture can really be credited to the year 1915. It is true that there were a few who ventured with timidity and questioning into the film field in 1914; those of that year were relatively so few in number that we may call them pioneers. For all practical purposes we may say that the great body of skilled writers became related to motion picture expression only with the year of 1915.

It is without the least intent of disparagement that I now insist that these writers have not yet learned the motion picture. They do not yet know this new craft of film expression. We have seen, however, some great work from their pens in film drama. Giving them acquired experience with this new medium, still so new to them, what may we not hope for to come?

The situation is, perhaps, as though some master poet has just been taught an alien tongue. We should not at first expect more of him than successful prose. His real art work would come with the greater familiarity with his medium of expression.

The year 1916 by this token must be expected to develop the writers for the film drama into better artists, better builders with the materials of photoplay construction. They will learn to think in pictures. They will have gained conceptions of the range of both the limitations and the possibilities of the camera—and I am inclined to agree with President Hutchinson, of the American film company when he says the motion picture has no limitations of expression. With our master writers equipped with this knowledge of their newly adopted medium we can look forward to improvement of the film drama in terms that will make the great achievements of the past look relatively insignificant.

If I were to attempt the somewhat difficult task of enumeration the other important developments of the year in the motion picture industry, I should name:

"Mutual's Growth."—Most recent of all, the announcement of the release of three five reel Mutual master pictures, *de luxe* edition, and the expansion of the \$8,000,000 Mutual program to include a third three reel feature, a development of big importance entirely aside from the particular interest of the Mutual Film Corporation or my personal interest.

Service Beyond the Films.—The birth of a new relation between the distributors and the exhibitors of film, by which the exhibitors receive more than a mere supply of pictures but also aids in publicity, music cues, exploitation methods and general assistance in the successful operation of the motion picture theatre. This service betterment is reflected in the increase of the number of Mutual branches to the present total of sixty-eight, covering the United States and Canada.

Higher Admission Prices.—A strengthening trend toward higher prices of admission in a very large number of theatres, moving upward from the five and ten cent level to the class of ten, fifteen and twenty-five cent admissions—this resulting, in part, from the improving standards of the films, and in turn resulting in the production of better films.

Better Picture Art.—Generally more active attention among manufacturers to the plots and photography of the picture drama, resulting in the

enlistment of writers of ability and note for the production of scripts, meeting and encouraging a rapidly improving public taste in screen art.

Censorship.—The beginning of a public awakening to the evils and perils of censorship, exemplified importantly in a number of communities where public intelligence over-ruled the absurdity and prudery of censors who sought to bar "Damaged Goods" and other great feature releases.

Awakening of the Lay Press.—The establishment of photoplay departments in many newspapers and other publications of general circulation, and a more intelligent treatment of the film drama among publications of all classes—a somewhat belated recognition of the increasing important number of readers who are anxious for the news of the films.

Looking ahead to developments to come I can see nothing that looks as more important than the necessity for growth and betterments in the business of exhibiting pictures. Great big important strides have been made in the construction of pictures, in the distribution of pictures, in the advertising of pictures—and now there is a very great deal up to the exhibitor.

Certain investigations made near the close of this year by the Mutual Film Corporation, looking into the operating methods of many thousands of theatres in all parts of the country convince me that the exhibitor has many more opportunities for a growth ahead of him than he has achievements behind him.

The art of "presenting" pictures to the public is just beginning to be recognized. Those exhibitors who have developed the business of "exhibiting" pictures into the business of "presenting" them have reaped big profits. I have yet to hear of a well conducted motion picture house losing. The exhibitors as a class must be aroused to new efforts. The exhibitors as a vital factor in the industry are in danger of lagging behind both the development of the picture and the development of the public taste for the pictures.

Great responsibility for the growth of the motion pictures as an art and as the material of an industry rests with the exhibitors. I do not wish to condemn—rather I want to inspire. I want to shout it so loud that every exhibitor in America can hear me, that they must more worthily give the pictures to the public. And I speak here as a member of the great body of exhibitors who are responsible to the film following public for their entertainment. In every one of the several theatres in which I am interested we are working our problems of film presentation constantly. The reports that come to my desk here in New York daily point to the necessity for persistent study and unrelenting application.

Nobody in the world knows how to run a perfect motion picture house. If there was any final and absolute standard or model the exhibitors' problem would be ended. But there are certain men in the vanguard of film theatre progress, and from their experience and successes we may all take inspiration and gather new zeal.

With this condition and these necessities in mind the Rothapfel-Mutual tour was conceived. I know that not every exhibitor can have a house on Broadway, and that not every exhibitor can be an S. L. Rothapfel. But I do know that the energy and ingenuity with which he made his beginning from that Forest City, Pa. village show into the brilliant achievement of the Strand, in New York, can inspire every exhibitor. Mr. Rothapfel and those who, with him, have achieved these remarkable successes have no patent on hard work and sincere application and thought, or the use of common business sense.

The Rothapfel-Mutual tour has been concluded but a few weeks, yet I can say with considerable assurance that it has been a most effective contribution to the welfare of the motion picture theatre, and worthy of a place near the top of the column of 1915's film events.

I have felt the keenest pleasure in reviewing the great array of reports that have borne to me the enthusiasm of exhibitors along the path of the Rothapfel-Mutual tour. I know now that the exhibitors to whom we must look as our representatives to the public have accepted this effort by the Mutual Film Corporation in the sincere spirit in which it was offered.

A review of the film history of the year cannot, I think, discover a more significant development than the formation of the new Mutual program—the creation which we have been pleased to label the \$8,000,000 program—and the more recent but closely related announcement of the Mutual Master Pictures, *De Luxe* Edition, three big five reel features a week, and again, simultaneously the expansion of the program to take in yet a third three reel feature.

This gives the Mutual Film Corporation a total output of six features a week—the world's greatest feature release output for any single film distributing concern.

I refer to these developments in Mutual service, not for the specific purpose of directing attention toward them or to what I deem the particular merits of Mutual service, but rather to point to them as markers of the film progress that has made the closing months of 1915 notable and as evidences of the trend which we may expect the coming year to follow.

Frankly I came into the presidency of the Mutual Film Corporation most painfully aware of the then low ebb of program efficiency. As an exhibitor and as a distributor of motion pictures I

have come to know that "programs" with their routine offerings, were not giving the exhibitors the box office attractions that business necessity demanded. I determined to endow the word with a new meaning, to give the exhibitors feature service and feature quality in every release. The Mutual Film Corporation created the new program with the needs of the exhibitor in view, and looking back now over the past few months that we have been giving the exhibitors this new, a star, all feature service, I am reassured of the correctness of our policy.

The Mutual's pictures as an expression of my conception of the motion picture situation can tell you a lot about film development. This new program and new Masterpicture edition tells for me in material form which I mean in pointing to the swift development of better film entertainment—greater responsibility for the manufacturer, the distributor and the exhibitor.

In this organization there is nothing stereotyped, no cast iron rules, no set and final view—except the purpose of betterment. There is nothing too big and nothing in picture opportunity that is put before the executive staff of the Mutual Film Corporation that is not viewed as a possibility for Mutual service.

The year 1915 brought out some astonishing feature successes, and I may be pardoned for "pointing with pride" to "Damaged Goods" as our big contribution. I do not think that I am going too far in saying that "Damaged Goods" promises to stand for many and many a year as a great film creation. Its success—it has been shown to millions of theatre patrons in the last few weeks—is based on a great human fact, no mere art whimsy, no picture trickery. It is a cross-section of human life, sharp, sometimes brutally truthful. The power of "Damaged Goods" in our film presentation has met a degree of public appreciation that should be an inspiration to us all. It is a measure of proof of the broader, deeper development of the motion picture. It proves that the public is ready for film plays with a mission and a message. The success of such a feature as "Damaged Goods" is, I believe, of most cheerful significance in the social progress of the country, outside of any photoplay consideration.

Considerable satisfaction and encouragement is also afforded by the eager acceptance of the opportunity this feature has offered the enterprising exhibitors of the country. Its successful run is also demonstrating the correctness of the policy of making any feature, no matter how big it may be, available to every exhibitor whose facilities and capacity permit him to book such a film.

But, while we take an inventory of 1915, we find yet other evidence of the forces that are making for the progress of the industry. I turn again to the example of which I can speak with the most authority—that is the re-organization of the methods of operation of the Mutual Film Corporation. This has included the establishment of seven new branches, giving a total of sixty-eight Mutual exchanges for the service of the exhibitors of the United States and Canada. District management has been abolished and every branch has been made directly responsible to the home office of the corporation in New York. A corps of efficiency men has been put into the field to keep up constantly the close relation we have established between the home office and the exhibitors through the branches. A system has been installed by which confidential reports on films, attendance, and all detailed theatre statistics come to me from representative houses in all parts of the country, thus giving a direct "indicator reading" on our pictures and service, and enabling us to continually shape them to that which is proven successful in the final test of the box office report.

These activities of the Mutual are representative of the forward steps of the industry which are giving the exhibitor so much more than mere film. We can look only a little way back into the film past to recall a period when an exchange was a place where an exhibitor got so many reels of film, put them under his arm, took them to his theatre, hung up a sign that said: "Admission five cents," and proceeded to run off a "show." All he got from the exchange was the film, and on sunny days when the management was in good humor, maybe a few kind words.

Now the distributor of films is finding it to a vast advantage to his business, to his exhibitors and to the public, to give the exhibitor every possible aid in the presentation of real entertainment. The Mutual exhibitor is not only supplied with better films, but, as well, with the methods and means of exploiting them, all kinds of publicity helps, posters, banners, lobby displays, publicity cuts, press matter, ad. sheets, billboard and newspaper co-operation, and the service of a weekly magazine written especially for him.

Another important step this year has been the formation of the Motion Picture Board of Trade and plans for a concerted effort to free the motion picture from the shackles of censorship. This is not the place for my views of censorship, but I insist on saying that it is un-American, absurd and doomed to final destruction. We can recognize only one censorship, and that is the opinion of the wholesome minded and intelligent public.

The European war, which has been so much of a factor in the fortunes of many of our great American industries, has given no pause to the motion picture business. The film tax levied by Great Britain as a war measure is making New York the world's film market, and is giving us here the position that London has occupied in the world trade in film plays.

So, looking ahead, we can promise greater film prosperity, better plays, better theatres, better service to exhibitors and to the public. The motion picture atmosphere is being classified. The business is gaining in standardization. The unfit are being eliminated. The future is bright and filmdom can look with expectancy on 1916.

TIMELY PICTURE TOPICS.

BY LEN.

MANIFOLD VIRTUES OF THE MOVIES.

Motion pictures have been in more or less extensive public use since 1895, but until 1905 their use was comparatively limited. They were for many years part of the equipment of practically all vaudeville theatres, but were not featured as special attractions in the programs of these theatres, being used principally to dismiss the audience. For this reason they were presented with little care and with less effort to supply scenes of great interest.

In addition to the use of machines in theatres of this character, their only use up to 1905 was to add attractiveness and vitality to travel lectures or as adjuncts to the shows of itinerant showmen. Between 1905 and 1908, however, the motion picture machine had developed into an instrument adapted not only for entertainment purposes, but also for educational uses, the latter being one which has steadily grown and is still growing.

The use of motion picture machines by educational institutions is not due to the entertainment value of the pictures alone, as many facts of natural science can be presented by means of motion picture far more effectively than in any other way. The value of the motion picture in teaching surgery will be readily appreciated, as in no other way can the technique of a difficult operation, as performed by a master surgeon be shown to innumerable students after the operation has taken place. Considered as a commercial proposition alone, motion pictures as a means of entertainment may be counted on to yield handsome profits for many years, disregarding their increasing use for educational purposes. The motion picture is not a fad, and unlike fads, motion picture enthusiasm is not based upon a single, unchanging source of pleasure, but represents an endless variety of themes.

An American student of sociology sums the matter up succinctly when he declared the vitality of the motion picture as a means of entertainment is assured, because it gives to audiences, who cannot afford the pleasures of the theatre at regular theatre prices, practically the same emotions and interests as are presented by the ordinary play.

POWER'S PART IN M. P. DEVELOPMENT.

Another aspect of the motion picture as a form of entertainment, which is worthy of mention, is the uplifting influence upon the people who habitually attend the motion picture theatres. The films which are now being presented, are almost without exception, entirely free from any objectionable element. The audiences catered to are composed largely of women and children, and it should be the aim of the exhibitor to present shows to which no exception can be taken by anyone.

The motion picture has been an adjunct of the Salvation Army, the Y. M. C. A., and of many churches for the development of social intercourse. Perfect projection is the foundation upon which the development of the motion picture has been based. The effect on the human eye of a flickering picture has been found in some cases to be such as to cause illness, and this has been made a life study of Nicholas Power, president of the Nicholas Power Company, with the result that the right to adopt the slogan, "Power's Perfect Projection," has been conceded.

Because of this, the Cameragraph manufactured by the Nicholas Power Company, of New York, has attained a degree of popularity so great that the best source of information indicate that this company is now selling a large part of all the projection machines used on the Western hemisphere. This popularity has resulted almost wholly from its superiority in workmanship, design material and projecting qualities.

FOX OPENS CANADIAN OFFICE.

The Fox Film Corporation is the latest film company to obtain a Canadian organization in order to look after the rapidly growing picture business in the country North of "The States." A federal charter has been secured for the Fox Film Co., Limited, with offices at 12 Queen Street, East, Toronto. The Canadian general manager is Harry S. Campbell, formerly of the New England branch at Boston. Ben Abrams, of New York, is another Canadian officer, while Mitchell Granby, also of the Fox branch exchange at Boston, has been appointed the manager of the Province of Ontario. A Montreal office has also been opened and is in charge of Charles St. John Brennan.

An active campaign has already been started by these gentlemen, with the aid of a corps of assistants, to place Fox features, from Coast to Coast, in the Dominion, and their reports to the home office in New York have been very gratifying. Tons of material, including advertising matter of every description, has been shipped to the Canadian cities to open the eyes of the public to the extent and scope of the Fox methods.

The rapid development of the field and the definite organization of the Fox Company in Canada is a source of wonderment not only to the people themselves but to the various producers who are trying to establish definite organization in the Dominion.

MILLER WRITING FOR STAGE.

"Ambition," the musical play which Ashley Miller, the author-director, wrote for his wife, Ethel Browning, and which was produced in Washington, will not be adapted for the use of a popular star of Irish dramas, as proposed by him, Mr. Miller having decided to keep it for Miss Browning, to follow her appearance on Broadway in his latest play, "One of the Least of These," which deals with the child labor problem, and is soon to be produced simultaneously with his screen version of the same original story.

CLAIRE'S FAVORITE TIPPLE.

Claire Whitney, who is in Kingston, Jamaica, working in William Fox's feature pictures, is an inveterate drinker of soda water, and finding it impossible to obtain her favorite drink in the West Indies, has had shipped her what she calls a pocket edition soda fountain. It is a regular fountain in miniature, with compartments for three different syrup flavors and a tank containing enough charged water for six glasses of her favorite beverage.

TERRISS MAKES SUCCESSFUL RETURN TO PLATFOUR.

Tom Terriss, who returned to his old love, the speaking stage, in his immortal portrayal of Charles Dickens' "Scrooge," for one week only, broke all Christmas week records at the Warburton Theatre, Yonkers. The double bill was "A Christmas Carol."

HE WAS A LEADING CITIZEN OF FORT LEE, TOO.

While producing the interior scenes of "Life's Whirlpool," the new World Film feature starring Holbrook Blinn, at the Fort Lee, N. J., studios, Director Barry O'Neill needed an extra man or two of a certain type.

Assistant Director Robert Graham Jr. scouted the Jersey countryside in his car and brought in an old, walskiered party he found hobbling down the road. The old farmer was tremendously interested in the huge glass-covered studio building. As he stood inside the studio blinking at the confused spectacle of a hundred stage hands rushing back and forth, carpenters hammering and sawing at new sets, and painters plying their brushes, he turned to Graham, shifted his "chaw" of tobacco to his other cheek and asked: "Who's buildin' this goash-dinged greenhouse?"

MOROSCO STARS REMEMBER THE KIDDIES.

When the poor kiddies of Brooklyn receive their annual Christmas stocking at the headquarters of the "Children's Christmas for Children" organization, many of them will be surprised, upon opening their packages to find that the donors include several of the world's most prominent stars of the screen and stage, such as Anna Held, Constance Collier, Myrtle Stedman, Lenore Ulrich, Lydia Yeaman-Titus, and others of equal prominence. Last year many children in Brooklyn were com-

pelled to go without their anticipated present from the "Children's Christmas for Children" movement because of the fact that although thousands of packages and stockings were distributed, the demand far exceeded the supply. This year the charitable organization conducted a wide campaign to secure sufficient presents for the unfortunate children who would otherwise be overlooked by Santa Claus, and when the stars of the Oliver Morosco Photoplay Company were asked to contribute, enthusiastic response was immediately evident.

Anna Held was so happy over the opportunity to do something that she hurriedly removed her make-up after taking the last scenes of the afternoon and rushed to a Los Angeles store, where she bought a collection of large dolls. Constance Collier arrived at the studios the morning following the day on which the idea was presented to the players, with an immense bundle of toys which she had carefully packed and shipped East. Myrtle Stedman personally prepared several Christmas stockings at her home, as did Lydia Yeaman-Titus, Lenore Ulrich and other Morosco-Paramount celebrities.

The entire lot of toys were shipped to Mrs. James Sears Waterman, founder and director of the movement in Brooklyn, who has expressed her appreciation over the wonderful open-hearted spirit displayed on the part of the stars at the Morosco film studios.

SELZNICK ARRANGES FOR FILM SHOWS ON RIVER STEAMERS.

Once more Lewis J. Selznick, vice president and general manager of the World Film Corporation steps to the front, gives the countersign and announces another forward move in the motion picture business.

Prior to the outbreak of the war, Mr. Selznick had a tentative agreement with the German Trans-Atlantic lines to install World features on the boats as part of a regular amusement bill. The conflict having knocked everything galley-west, however, Mr. Selznick is still equal to the occasion.

It is announced that when the Fall River liners and the Hudson River boats start their regular seasons motion pictures from the World studios will be shown. An ingenious device has been invented by which a sloping floor—in sections—with seats attached, can be "rolled" into place when it comes time for the entertainment, thus giving a "regular" theatre floor capable of seating two hundred people.

One dollar seats and fifty cent seats will be the tariff as at present planned. It is quite likely that the idea may be extended by Mr. Selznick to the West Indian tourist steamers and the Panama liners.

MUTUAL MASTERPICTURES
DE LUXE EDITION

THE THOROUGHbred

A THRILLING DRAMA
FEATURING the POPULAR
STAR—WILLIAM
RUSSELLOne of the Six
BIG FEATURES—
Released the
Week of Jan.
17—Through
68 Mutual
Exchanges

BOOK NOW!

PRODUCED by
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MOVIE MATTERS.

HAZEL DAWN has just returned from St. Augustine, Fla., where she spent two weeks at the head of a Famous Players company, under the direction of Sidney Olcott, where the principal scenes in her next production, "My Lady Innocent," were taken. The play, which is an original script written expressly for the star, combines to a greater degree than anything in which Miss Dawn has previously appeared on the screen, the elements of comedy and dramatic thrills.

During the course of this swiftly moving story the fair haired star, under the name of Nell Carroll, becomes a detective who poses as the Baroness De Veaux in order to catch some thieves. The light-fingered gentry are operating on the inside of a big country place to which the supposed baroness goes as a guest. One of the thieves, becoming suspicious of the authenticity of the "baroness," decides to pose as her husband, the Baron De Veaux.

TOTALLY DISMAYED by the announcement of the arrival of the baron, and not knowing whether or not the man is simply an imposter like herself, the detective decides to face him, acknowledge him as her husband, and rely upon chance to give her a clue. There follows a remarkable battle of wits in which each of the contestants is fully conscious of the fact that he or she is masquerading.

Meanwhile, every clue that Nell Carroll can pick up points directly at young Teddy Van Wyck, the son of her hostess, as the thief. But the worst of it is that Nell has become very fond of Teddy and that he has fallen in love with her. Nell nerves herself up to the point of sending for the police, but when they arrive, she flunks at the prospect of giving Teddy up to them, and lies to save him. That night, armed with a revolver, she trails Teddy down to the safe, prepared to catch him red-handed herself. But when Teddy flashes on the light, there are two other figures bending over the safe—Rene Lidal, the "baron," and Hodge, the butler. Teddy holds the thieves at bay until they suddenly leap upon him. As he goes down under the rain of blows, Nell, now thoroughly convinced of the innocence of the boy, shoots Lidal and brings the butler up short at the point of her revolver. She holds them until the family arrives, together with the police—then she disappears with the police without disclosing her real identity.

RETURNING to her home, she proceeds to pay off the mortgage on her home with the reward which she received for the capture of the thieves. It so happens that the Van Wycks were the people who held this mortgage, and whose threats to force a sale has been the reason for her seeking employment. Not having been informed of the cancellation of the obligation, the Van Wycks journey South to take possession of the Carroll home. Here Teddy and Nell meet on very different terms, and Teddy, having found that his "baroness" was not married after all, asks a very personal question.

The suspense and the thrilling incidents with which this story abounds, together with the comic situations that frequently arise, give Miss Dawn a splendid opportunity to display her ability to the full.

THE FAMOUS PLAYERS' production, "The Prince and the Pauper," in which Marguerite Clark stars in the dual role, is responsible for a unique occurrence in filmdom—the sending of telegraphic congratulations from the head of one feature producing concern to that of another.

After seeing the adaptation from Mark Twain's delightful story, the first of the celebrated American humorist's works to reach the motion picture screen as a feature, Jesse L. Lasky, head of the feature play company which bears his name, telegraphed to Adolph Zukor, president of the Famous Players Film Company, from Los Angeles as follows: "Just witnessed 'The Prince and the Pauper.' Congratulations. I am most enthusiastic about the picture, which I think is a credit to Paramount, and one of the finest productions ever shown on our program. Kindly convey my compliments to Miss Clark. Your company should be justly proud of 'The Prince and the Pauper.' JESSE L. LASKY."

ASIDE from the fact that this was the first Mark Twain story to be filmed by the Famous Players the production proved of especial interest because of the technical difficulties which were presented in having Miss Clark play both the prince and the pauper, who appear on the screen at the same time. Miss Clark's next role will be Peggy, in the Famous Players' adaptation of Madeleine Lucette Ryley's "Mice and Men."

JIM SMILEY, chief director for the new Ocean Film, became reminiscent at the Screen Club the other night. "Remember that company I had down in Havana for the old Imp?" he asked of George De Carleton. "Well, all the men are directors now or have been. I was the director, King Baggot was the lead, George Loane Tucker was the juvenile, William Robert Daly the heavy, the late Dave Miles the character man, and Genett Mack 'as cast.' The women in the company were Mary Pickford, Inez Rae and Anita Hendry, afterwards Mrs. Miles."

THEBA BARA attributes her success to the whispings of two little Billikens, each of which is no more than two inches high. Daikoku, who knocks anything into your life, and Abeu, the god of laughter and sunshine, are the names and missions. It is a part of Miss Bara's superstitious belief that if she tells where they came from their power will lose its potency.

GENEVIEVE HAMPER, credited with having the most beautiful face of any woman, is soon to publish a book on cake making. The proceeds will be donated to one of the many funds for European war sufferers.

FEATURE FILM DIRECTORY.

EQUITABLE FEATURES.

"THE BLUDGEON" (Equitable) Star KATHRYN OSTERMAN, Five Reels, Oct. 18.
 "DIVORCED" (Triumph) Star HILDA SPONG, Five Reels, Oct. 25.
 "THE BETTER WOMAN" (Triumph) Star LEONORE ULRICH, Five Reels, Nov. 1.
 "SHOULD A WIFE FORGIVE?" (Equitable) Star LILLIAN LOBBRAINE, Five Reels, Nov. 8.
 "THE COWARDLY WAY" (Equitable) Star FLORENCE REED, Five Reels, Nov. 15.
 "A DAUGHTER OF THE SEA" (Equitable) Star MURIEL OSTREICH, Five Reels, Nov. 22.
 "NOT GUILTY" (Triumph) Star CYRIL SCOTT, Five Reels, Nov. 29.
 "THE WARNING" (Triumph) Star HENRY KOLKER, Five Reels, Dec. 6.
 "CREEPING TIDES" (Equitable) Star ALEXANDRA CARLISLE, Five Reels, Dec. 13.
 "THE DRAGON" (Equitable) Star MARGUERITE FISCHER, Five Reels, Dec. 20.
 "THE LABYRINTH" (Equitable) Star GAIL KANE, Five Reels, Dec. 27.
 "IDOLS" (Equitable) Star KATHERINE KAELEND, Five Reels, Jan. 3.

WORLD FILM.

"THE FAMILY CUPBOARD" (Brady) Star HOLBROOK BLINN, Five Reels, Oct. 11.
 "THE HEART OF THE BLUE RIDGE" (Shubert) Star CLARA KIMBALL YOUNG, Five Reels, Oct. 18.
 "SALVATION NELL" (California) Star BEATRICE MICHELINA, Five Reels, Oct. 25.
 "BOUGHT" (Shubert) Stars FRED K. LEWIS and ETHEL TERRY, Five Reels, Nov. 1.
 "BUTTERFLY ON THE WHEEL" Stars HOLBROOK BLINN and VIVIAN MARTIN, Five Reels, Nov. 15.
 "THE CODE OF THE MOUNTAINS" Star MOLLIE KING, Five Reels, Nov. 22.
 "THE SINS OF SOCIETY" Star ROWE WARWICK, Five Reels, Nov. 29.
 "A MODERN CAMILLE" Star CLARA KIMBALL YOUNG, Five Reels, Dec. 6.
 "THE GRAY MASK" Star EDWIN ARDEN, Five Reels, Dec. 13.
 "OVER NIGHT" (Brady) Star VIVIAN MARTIN, Five Reels, Dec. 20.
 "THE RACK" (Brady) Star ALICE BRADY, Five Reels, Dec. 27.
 "THE LITTLE CHURCH AROUND THE CORNER" (Blaney) Star EMILIE POLINI, Five Reels, Jan. 3.

PARAMOUNT.

"BLACKBIRDS" (Lasky) Star LAURA HOPE CREWS, Five Reels, Oct. 14.
 "THE CHORUS LADY" (Lasky) All Star Cast, Five Reels, Oct. 18.
 "THE SECRET SIN" (Lasky) Star BLANCHE SWEET, Five Reels, Oct. 21.
 "THE YANKEE GIRL" (Morocco) Star BLANCHE KING, Five Reels, Oct. 25.
 "THE MASQUEURADER" (Famous Players) Star HAZEL DAWN, Five Reels, Oct. 28.
 "CARMEN" (Lasky) Star GERALDINE FARRAR, Eight Reels, Nov. 1.
 "STILL WATERS" (Famous Players) Star MARGUERITE CLARK, Five Reels, Nov. 4.
 "MADAME BUTTERFLY" (Famous Players) Star MARY PICKFORD, Six Reels, Nov. 8.
 "BELLA DONNA" (Famous Players) Star PAULINE FREDERICKS, Five Reels, Nov. 15.
 "MUMMY AND THE HUMMING BIRD" (Famous Players) Star CHAS. CHERRY, Five Reels, Nov. 18.
 "CHIMILE FADDEN OUT WEST" (Lasky) Star VICTOR MOORE, Five Reels, Nov. 22.
 "GENTLEMAN FROM INDIANA" (Lasky) Star DUSTIN FARNUM, Five Reels, Nov. 25.
 "PRINCE AND THE PAUPER" (Famous Players) Star MARGUERITE CLARK, Six Reels, Nov. 29.
 "MR. GREX OF MONTE CARLO" (Lasky) Star THEODORE ROBERTS, Five Reels, Dec. 2.
 "JANE" (Morocco) Stars CHARLOTTE GREENWOOD and SYDNEY GRANT, Five Reels, Dec. 6.
 "THE UNKNOWN" (Lasky) Star LOU TELLESEN, Five Reels, Dec. 9.
 "THE CHEAT" (Lasky) Star FANNY WARD, Five Reels, Dec. 13.
 "THE REFORM CANDIDATE" (Lasky) Star MACLEYS ARBUCKLE, Five Reels, Dec. 16.
 "THE FOUNDLING" (Famous Players) Star MARY PICKFORD, Five Reels, Dec. 20.
 "THE RED WIDOW" (Famous Players) Star JOHN BARRYMORE, Five Reels, Dec. 23.
 "THE IMMIGRANT" (Lasky) Star VALESKA SURATT, Dec. 27.
 "THE OLD HOMESTEAD" (Famous Players) All Star Cast, Five Reels, Dec. 30.

METRO.

"DESTINY: OR, THE SOUL OF A WOMAN" (Rolle) Star EMILY STEVENS, Six Reels, Sept. 6.
 "THE SILENT VOICE" (Quality) Star FRANCIS X. BUSHMAN, Five Reels, Sept. 13.
 "THE BETTER MAN" (Rolle) Stars HENRY KOLKER and RENEE KELLY, Five Reels, Sept. 20.
 "AN ENEMY TO SOCIETY" (Columbia) Stars HAMILTON REVILLE and LOIS MEREDITH, Five Reels, Sept. 27.
 "SONGS OF THE WAGE SLAVE" (Pop. Players) Star EDMUND BRESEE, Five Reels, Oct. 4.
 "EMMY OF STORK'S NEST" (Columbia) Star MARY MILLS MINTER, Five Reels, Oct. 11.
 "THE FINAL JUDGMENT" (B. A. Rolfe) Star ETHEL BARRYMORE, Five Reels, Oct. 18.
 "MY MADONNA" (Pop. Players) Star MME. PETROVA, Five Reels, Oct. 25.
 "TABLES TURNED" (B. A. Rolfe) Star EMMY WEHLEN, Five Reels, Nov. 1.
 "PENNINGTON'S CHOICE" (Quality) Star FRANCIS X. BUSHMAN, Five Reels, Nov. 8.
 "THE WOMAN PAYS" (B. A. Rolfe) Star VALLI VALLI, Five Reels, Nov. 15.
 "ONE MILLION DOLLARS" (B. A. Rolfe) Star WILLIAM FAVERHAM, Nov. 22.

V. L. S. E.

"THE GREAT RUBY" (Lubin) Stars OCTAVIA HARDWORTH and BEATRICE MORGAN, Five Reels, Sept. 10.
 "THE MAN TRAIL" (Essanay) Star RICHARD C. TRAVERS, Six Reels, Sept. 13.
 "THE CIRCULAR STAIRCASE" (Selig) Stars EUGENIE BESSNER and GUY OLIVER, Five Reels, Sept. 20.
 "PLAYING DEAD" (Vitagraph) Stars MR. and MRS. SIDNEY DREW, Five Reels, Sept. 20.
 "TILLIE'S TOMATO SURPRISE" (Lubin) Star MARIE DRESSLER, Six Reels, Sept. 20.
 "THE DUST OF EGYPT" (Vitagraph) Star EDITH STOREY, Five Reels, Oct. 4.
 "THE VALLEY OF LOST HOPE" (Lubin) Star ROMAIN FIELDING, Five Reels, Oct. 11.
 "IN THE PALACE OF THE KING" (Essanay) Star RICHARD C. TRAVERS, Five Reels, Oct. 11.
 "A BLACK SHEEP" (Selig) Star OTIS HANLAN, Five Reels, Oct. 18.
 "THE MAN WHO COULDN'T BEAT GOD" (Vitagraph) Star MAURICE COSTELLO, Five Reels, Oct. 18.
 "THE RIGHTS OF MAN" (Lubin) Star RICHARD BUEHLER, Five Reels, Oct. 25.
 "THE TURN OF THE ROAD" (Vitagraph) Star JOSEPH KILGOUR, Five Reels, Nov. 1.
 "THE RAVEN" (Essanay) Star HENRY WATKINS, Five Reels, Nov. 3.
 "SWEET ALYSSUM" (Selig) Star TYRON POWER, Five Reels, Nov. 15.
 "HEIGHTS OF HAZARD" (Vitagraph) Star CHAS. RICHMAN, Five Reels, Nov. 15.
 "THE CAVE MAN" (Vitagraph) Star ROBERT EDESON, Five Reels, Nov. 20.

KLEINE-EDISON.

"THE DANGER SIGNAL" (Kleine) Star ARTHUR HOOPS, Five Reels, Dec. 1.
 "THE DESTROYING ANGEL" (Edison) Star MABEL TRUNNELL, Five Reels, Dec. 8.

MUTUAL MASTERPIECES.

"MONSIEUR LECOCQ" (Thanouser) Stars WM. MORRIS and FLORENCE LA BADIE, Four Reels, Aug. 24.
 "INFATUATION" (American) Stars HARRY POLLARD and MARGUERITE FISCHER, Four Reels, Sept. 2.
 "THE WOLFMAN" (Reliance) Stars BILLIE WEST and RALPH LEWIS, Four Reels, Sept. 9.
 "THE MAN FROM OREGON" (Mutual) Stars HOWARD HICKMAN and CLARA WILLIAMS, Five Reels, Sept. 16.
 "THE HOUSE OF SCANDALS" (American) Stars HAROLD LOCKWOOD and MAY ALLISON, Four Reels.
 "THE PRICE OF HER SILENCE" (Thanouser) Star FLO LA BADIE, Four Reels.
 "BRED IN THE BONE" (Reliance) Star LILLIAN GISH, Four Reels.
 "THE BRINK" (Mutual) Stars FOREST WINANT and RHEA MITCHELL.
 "THE MIRACLE OF LIFE" (American) Star MARGUERITE FISCHER.
 "THE WIFE" (Thanouser) Star GERALDINE O'BRIEN, Four Reels.
 "THE SEVENTH NOON" (Mutual) Star ERNEST GLANDINING, Five Reels.
 "THE END OF THE ROAD" (American) Stars HAROLD LOCKWOOD and MAY ALLISON, Five Reels.
 "INSPIRATION" (Thanouser) Star AUDREY MUNSON, Four Reels.
 "THE STRIFE ETERNAL" (Mutual) Star BLANCHE FOSTYER, Five Reels.
 "THE FORBIDDEN ADVENTURE" (Mutual) Stars LOUISE GLAUM and HERSHEL MAYALL, Five Reels.
 "THE BUZZARD'S SHADOW" (American) Stars HAROLD LOCKWOOD and MAY ALLISON, Five Reels.
 "THE MILL ON THE FLOSS" (Thanouser) Star MIGNON ANDERSON, Five Reels.
 "THE PAINTED SOUL" (Mutual) Star BESSIE BENISCALE, Five Reels.

WHAT! ANOTHER "DIXIE" SONG?

YES—but from a different angle altogether than any of the others that came before it—
and you'll say so, too, after you've looked over a copy of

ARE YOU FROM DIXIE?

('CAUSE I'M FROM DIXIE, TOO)

Words by JACK YELLEN—Music by GEORGE L. COBB. There have been many "Dixie" Songs, but doubt very much if one that possessed all the real qualifications from a "hit" standpoint that this does. Great for Solo—Immense for Double—(2 different versions) and for Quartettes—Well, "go to it" boys and see for yourselves. A clean up when or wherever sung!! Professional Copies and Orchestrations in all Keys. Quartette Arrangements for all Voices

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OUT OF TOWN NEWS

PHILADELPHIA.

The new offerings for the final week of the year consist of "Watch Your Step," at the Forrest; William Gillette, in "Secret Service," at the Broad; "On Trial," at the Garrick, and "The Land of the Free," at the Adelphi.

FORREST (Nixon & Zimmerman, mgrs.)—The house was dark until Christmas night, when "Watch Your Step" had its premiere. In the cast are Mrs. Vernon Castle, Frank Tinney and Bernard Granville.

BROAD (Nixon & Zimmerman, mgrs.)—After many years' absence William Gillette returns Dec. 27, in his old success, "Secret Service." For his second week he will be seen in "Sherlock Holmes." "Her Price" contained a number of unique features that interested good sized houses last week. Emma Dunn did very praiseworthy acting as Doris Fenton; Earle Browne, as Kirk Brentwood, gave fine support.

GARRICK (Chas. C. Wanamaker, mgr.)—"On Trial" has its first local view 27. "The Birth of a Nation" concluded its highly successful stay on 25.

METROPOLITAN OPERA HOUSE (Alfred Hoegerle, mgr.)—"The Masked Ball," with Caruso, drew an immense throng 21. "Tosca" will be sung 28. ADELPHI (Leonard Blumberg, mgr.)—"The Land of the Free," for the first time locally, 27. "A Full House" made its reluctant departure after nine weeks of highly profitable returns.

LYRIC (Leonard Blumberg, mgr.)—Louis Mann, in "The Bubble" continues to be a strong drawing card. The third week begins 27.

WALNUT (Edgar Strakosh, mgr.)—This house re-opens Christmas matinee, 25, with Andrew Mack in "The Irish Dragon."

CHESTNUT STREET OPERA HOUSE (B. F. Keith management)—The film pictures of "Fighting in France" ended 25. For week of 27: "Marvelous Maciste."

KNICKERBOCKER (Wm. W. Miller, mgr.)—The stock puts on "The Old Homestead" 27 and week. George W. Barber, director, appears for the first time this season as Joshua Witcomb. The company did the best work so far this season, last week, in "The Charity Ball." Ted Brackett did clever work as Dick Van Buren. Ann Doherty was charming as Bees Van Buren.

AMERICAN (Soblosky & McGurk, mgrs.)—The George Arvine Stock makes its bow, 27, in "Help Wanted."

PEOPLE'S (Harry Brown, mgr.)—"The Guilty One" week of 27. "Lavender and Old Lace" drew fine houses last week. David G. Fischer and Mary Ansie in leading roles were entirely acceptable.

B. F. KEITH'S (H. T. Jordan, mgr.)—For the last week of the year the bill is: Beatrice Herford, Mabel Berra, "The Passion Play of Washington Square," Bancroft and Broske, Mr. and Mrs. Gordon Wilde, Hoey and Lee, Holmes and Puchanan, the Kerville Family, Myri and Delmar, and moving pictures.

GRAND (W. D. Wegelarth, mgr.)—Week of 27: Norris' baboons, Miller and Vincent, De Witt, Burns and Torrance, Harry Rose, Lloyd and Britt, and moving pictures.

COLONIAL (Fredk. Leopold, mgr.)—Week of 27: Chung Hwa Four, Klutings' animals, Dorothy De Schelle and company, Melville and Phillips, Philbrick and De Veau, and moving pictures.

NIXON (Charles E. Thropp, mgr.)—Week of 27: Siatko's Midnight Rollickers, Jefferson's Athletics, Ethel Mae Hall and company, Silbers and North, Roger (skating bear), Musica Monarchs, Patricia and Myers, and moving pictures.

ALLEGHENY (C. F. Eggeston, mgr.)—Week of 27: "War Brides," Cole, Russell and Davis, Williams and Earl, clown seal, Quinn and Lafferty, Simons and Curtis, and moving pictures.

CASINO (W. M. Leslie, mgr.)—The Roseland Girls will be on the job 27. The Girl Trust was a gingershow, to splendid business last week. Frank A. Burt's comedy was of keen quality, and he scored a big success. Maudie Heath did some comedy work also in great style. Eddie Wallace and Edna Green did a pleasing turn that received deserved applause.

GAYETY (Jos. Howard, mgr.)—Girls from Joyland 27 and week. The Americans gave a pleasing show last week to fine returns. The two burlesques were above the average, and scored big. Uneda, in a dancing act, was the big feature.

TROCADERO (Robert Morrow, mgr.)—The Beauty,

Youth and Folly Show 27 and week. The Follies of Pleasure had a dozen fine houses on hand 20-25, to witness a show fully up to the requirements. Clyde Bates' comedy is of a distinctive quality, and he got a big hand. Mae Mills, Mona Raymond, Jack McCabe and Fred Wright also displayed clever ability.

DUMONT'S (Frank Dumont, mgr.)—The real holiday spirit will be in evidence week of 27. There will be a big Christmas tree, with presents for the kiddies. Last week's features were funny burlesques of "The President's Wedding" and "The Henry Ford Peace Ship." They were put on in great style, and were full of laughs. The first part had the customary changes of songs and jokes.

ALHAMBRA, BIJOU, BROADWAY, GIRARD, PLAZA, STANLEY, VICTORIA, PALACE, FRANKFORD and ORPHEUM give vaudeville and moving pictures.

NOTES.

B. F. KEITH'S announces three performances on New Year's Day, at 1.15, 4.15 and 8 P. M.

THE Newman travel talks on Fridays and Saturdays, at the Academy of Music, start Jan. 21.

THE Philadelphia Operatic Society sings "Pagliacci" at the Academy of Music, Jan. 27.

THE Boston Grand Opera Co., with Pavlowa, at the Metropolitan, will be heard in "Madame Butterfly" Dec. 31. "L'Encole en Crinoline" at the matinee, and "Pagliacci" and "Coppelia," on New Year's Day.

THE big moving picture house at the Southwest corner of Fifty-first and Aspen Streets, has been sold by R. J. Behny to E. D. Channell for a nominal consideration, subject to a \$25,000 mortgage. The lot measures 63x126 feet.

THE Christmas number of THE CLIPPER was voted the best ever. Many complimentary remarks were made concerning the typographical appearance and the very interesting special articles.

THE Philadelphia Orchestra will give two more free concerts at the Metropolitan Opera House, on Saturday afternoons in January. The concert Dec. 19, was an emphatic success, and the Sabbatharians had no criticism to make about it.

Reading, Pa.—Orpheum (C. G. Keeney, mgr.) the new Orpheum Players made their initial appearance here Dec. 27, with Helen Meliken and Sam Meharry in "Within the Law." "Poly of the Circus" next week.

HIPPODROME (G. W. Carr, mgr.)—Keith's vaudeville beginning 27.

ACADEMY (Phil. Levy, mgr.)—Nothing billed except burlesque day, Jan. 1.

Portland, Me.—Jefferson (M. J. Garrity, mgr.) "Experience" opened a seven day engagement, Christmas, to large attendance, with a big advance sale.

KEITH'S (Harry E. Smith, mgr.)—Vaudeville 27-Jan. 1: Durkin's animals, Kaufman Brothers, Kelly and Wilder, Claude M. Roode, Kennedy and Rooney, Gallagher and Martin, Adroit Brothers, and Paramount pictures.

NEW PORTLAND (M. C. Blumenberg, mgr.)—Split week vaudeville and motion pictures.

GREELY'S (James W. Greely, mgr.)—Vaudeville and motion pictures.

STRAND, EMPIRE and CASCO, motion pictures only.

CITY HALL AUDITORIUM.—In the Municipal Organ Course, Ada Sassoll, harpist, appears Dec. 30; the Portland Men's Singing Club Jan. 6, and the Boston Symphony Orchestra 17.

Manchester, N. H.—Star (E. J. Caron, mgr.) Paramount and other features.

PARK (P. F. Shen Theatre Co., mgrs.)—Yankee Doodle Girls, with Mui Clark, Dec. 27-29. Vaudeville and photoplays 30-Jan. 1.

PALACE (Wm. O'Neil, mgr.)—Rose Mary King and Chas. Dingle, supported by the Palace Players, in "Maggie Pepper," 27 and week.

AUDITORIUM (Manuel Lorenzen, mgr.)—Vaudeville and photoplays.

GLOBE (Stigler Hohman, mgr.)—Wm. Fox features.

ACADEMY (Couture Bros., mgrs.)—Roller skating.

CROWN, LYRIC, MODERN, QUEEN, GRANITE Sq., EMPIRE and NATIONAL, pictures only.

Elgin, Ill.—Grand (W. B. Newman, mgr.) vaudeville Dec. 26-30. Sherman Players, in "Officer 666," 30-Jan. 1.

TEMPLE, STAR and ORPHEUM, pictures.

THE SHERMAN PLAYERS presented "Granatark," at the Fox, Aurora, Ill., Dec. 20-22, and at the Grand, Elgin, last half of week.

ST. LOUIS, MO.

OLYMPIC (Walter Sanford, mgr.)—Hyams and McIntyre, in "My Home Town Girl," Dec. 26 and week.

SHUBERT (Melville Stolz, mgr.)—"Sinners" 26 and week.

KING'S.—Willie Collier, Sam Bernard, Weber and Fields, Mack Sennett, Raymond Hitchcock, Roscoe Arbuckle, Ford Sterling, all in motion pictures, in "Fatty and the Broadway Stars," 26 and week. Also Dorothy Gish and Frank Campeau, in "Jordan is a Hard Road." Katherine Kaelred and House Peters, in "The Winged Idol," and Fred Mace, in "Crooked to the End."

GAYETY (Donn W. Stuart, mgr.)—Ben Welch's Show week of 26.

STANDARD (L. Reichenbach, mgr.)—Military Maids 26 and week.

SHENANDOAH (Wm. Zapp, mgr.)—"Jack and the Beanstalk" 26 and week.

AMERICAN.—Triangle pictures.

HIPPODROME.—This house opened Christmas Day, with Curt Jones and a company of forty, mostly girls, in a big musical comedy and vaudeville revue.

PARK (J. S. Tillman, mgr.)—"Mrs. Wiggs of the Cabbage Patch," 26 and week.

NEW GRAND CENTRAL (Wm. Sievers, mgr.)—The photoplay, "The Woman's Past," 26 and week.

VICTORIA (W. C. Marcum, mgr.)—Princeton University Triangle Club appeared in "The Evil Eye" 27.

ODEON.—The St. Louis Symphony gave its usual Sunday afternoon concert 26.

COLUMBIA.—Bill 26 and week: Four Marx Bros., and company, Belle Baker, Thomas Egan, Tongo Shoes, Meehan's Dogs, Willie Solar, Valentine and Bell, and the Flemings.

GRAND.—High class vaudeville.

Denver, Colo.—Broadway (Peter McCoart, mgr.)—"It Pays to Advertise" Dec. 26 and week.

EMPERESS (George H. Greaves, mgr.)—Bill 25 and week: The Bonnie Sextette, Mile. Latoy's Models, Weatherford and the Kemp Sisters, the Three Romans, Holliday and Clair, and moving pictures.

DENHAM (O. D. Woodward, mgr.)—"Snow White and the Seven Dwarfs" 26 and week.

ORPHEUM.—Bill 27 and week: Houdini, Genevieve Cliff, Willie Weston, the Bison City Four, Russell Mack and Blanche Vincent, Bessie De Voie and Guy Livingston, Richard Kean, and Orpheum Travel Weekly.

TABOR (W. A. Ireland, mgr.)—"The Birth of a Nation" 26, indefinite.

Colorado Springs, Colo.—Burns (G. T. Hawkins, mgr.) (Orpheum) splits with Lincoln, Neb. Bill week of Dec. 27: Caroline White, Kirk and Fogarty, Primrose Four, Nairem's canines, Lewis and McCarthy, and Novelties Clintons.

PIKE, ODEON, PRINCESS and EMPRESS, moving pictures.

THE New Princess opened after being fully overhauled, on Dec. 18. This house now seats one thousand two hundred.

Columbia, S. C.—Columbia (F. L. Brown, mgr.)—"The Garden of Allah" Dec. 30.

Rochester, N. Y.—Lyceum (M. E. Wolf, mgr.) May Irwin Dec. 31, Jan. 1.

TEMPLE (J. H. Finn, mgr.)—Bill week of 27: Lew Dockstader, Craig Campbell, Warner-Amoroso company, Horelik Ensemble, Georgia Earle and Players, Eddie Carr, Kerr and Weston, and the Three Mori Bros.

BAKER.—Broadway Quality Stock Company presents "Help Wanted" 27 and week.

FAMILY (J. H. Fennyvesay, mgr.)—Vaudeville and pictures.

LOREWS (I. Keun, mgr.)—Vaudeville and photoplays.

CORINTHIAN (J. L. Glennon, mgr.)—Girls from the Follies 27 and week.

Des Moines, Ia.—Princess (Elbert & Getchell, mgrs.)—"Rebecca of Sunnybrook Farm" Dec. 26 and week. "A Fool There Was" Jan. 3-8. The Princess Stock Co. is playing to full houses.

BERCHELL (Elbert & Getchell, mgrs.)—Midnight Maids did big business 19-21.

EMPERESS (Elbert & Getchell, mgrs.)—Split week vaudeville, five acts and pictures. Four shows a day.

ORPHEUM.—Split week vaudeville, six acts, and pictures.

MAJESTIC (Elbert & Getchell, mgrs.)—Triangle and other pictures.

HARRY VON TILZER

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THE CLIPPER'S HEALTH DEPARTMENT

BY DR. MAX THOREK, Chicago.

Surgeon-in-Chief American Hospital; Consulting Surgeon Cook County Hospital; Consulting Surgeon Sheridan Park Hospital, Chicago; Surgeon White Hats and Actors Fund, etc., etc.

These articles are written exclusively for the NEW YORK CLIPPER. Questions pertaining to health, disease, hygiene, self-preservation, prevention of diseases and matters of general interest to health will be answered in this column. ADDRESS ALL INQUIRIES TO DR. MAX THOREK, AMERICAN HOSPITAL, CHICAGO, ILLS. Where space will not permit or the subject is not suitable for an open answer, letters will be sent to the applicant personally. Dr. Thorek should not be expected to diagnose or prescribe in these columns for individual diseases.

SOME COMMON AFFECTIONS OF THE FEET.

Through improper footwear, through its abuse and improper selection, a number of disturbances arise that are often painful and cause a great deal of suffering. The condition of the feet is a very important matter when the health of the performer is taken into consideration.

The seed for all kinds of pedal ailments is planted in early childhood. At that age the bones, cartilages and other structures of the foot are very flexible and easily molded into various shapes. Parents pay too little attention to proper footwear in childhood. They permit children to wear pointed, high heeled and uncomfortable shoes, and the results are only too frequently very unpleasant, to say the least.

Hundreds of performers complain of "weak feet." The describe vague pains here and there, a loss of strength, an aching, an inability to carry the usual weight, and a variety of other unpleasant manifestations.

The most common complaint is of "sore feet." This is undoubtedly due to dancing and other exertions. For the alleviation of this trouble a multitude of nostrums are advertised, more or less exploited, and the gullibility of the performer taken advantage of. For ordinary sore feet, Dr. Webb Johnson gives the following advice: (a) Rub the feet, night and morning, with alcohol containing one per cent. of salicylic acid; or (b) paint the tender parts at least once a day with a solution of picric acid in water (two grains to the ounce), or (c), after washing the feet at night, dry them and dust on them a powder composed of

Salicylic acid..... 2 grains
Talcum powder..... 1 ounce

Flat-foot is a very unpleasant affection, and is troublesome in the extreme. In this condition the arch of the foot is sagging from its normal position, dragging blood vessels, nerves and tendons with it and causing a great deal of pain and suffering. Pointed boots, rapid increase of the body weight, carrying weights beyond the usual practice, and severe illnesses that depress the muscular tone of the body, may all initiate this unpleasant condition. The treatment of this condition must, first of all, be directed toward discovering the cause of the abnormality and its prompt elimination. You may use any or all methods advised for the correction, but if you neglect to get at the causative factor, your efforts will be fruitless. The strain that is found to be operative must be relieved and the weakened structures must be restored to their tone by properly prescribed exercises. The former can be attained by the wearing of properly shaped shoes—straight on the inside, so that the great toe and the fore part of the foot are not abducted, and with the inner side of the heel a quarter of an inch higher than the outer, so as to throw the body weight off the inner part of the arch on to the outer side of the foot. This alteration in the heel also makes the

patient walk with his feet parallel instead of turned out. The sole of the shoe must be flat and stiff, and the heel broad, or the best results will not be obtained.

Massage of the muscles of the leg and foot are essential in restoring them to their normal tone. Couple with this the tip-toe exercises, and practice walking on the outer edge of the foot.

Many people are tormented with excessive perspiration of the feet. This is a most annoying condition. In some cases the trouble is very persistent and defies every possible method of treatment. However, the following rules, if persistently carried out, are said to be followed by very good results: Wear low shoes, wool stockings, and dust the feet over twice a day with lodo. Use the following preparation as a wash:

Liqu. plumbi diacet..... 1 drachm
Carbolic acid..... 1 drachm
Water..... to make 2 ounces

Take a tablespoonful of this preparation, mix it with a pint of warm water and wash the feet every morning, after which dry them with a soft towel. Bunion is another unpleasant affection of the foot. It may make its appearance in a mild or very aggravated form. It usually begins as a mild displacement of the joint of the big toe and gradually becomes worse. If not properly remedied the joint becomes extremely painful and inflamed, and frequently the results may be extremely unpleasant. The principal cause for this trouble is some defective footwear persistently used for a very long time. In the early stages simple treatment will suffice. Suitable footwear is essential. The inner border of the shoe should be straight and the toe squared. Pressure on the inflamed or irritated joint must be relieved. In simple cases the insertion of a "toe post" (a vertical piece of stout leather so placed in the shoe as to lie in the space between the first and second toes (directing the toe away from the median line) is helpful. Where inflammation supervenes this must be subdued by proper medicinal measures. If everything else fails, operative treatment is often followed by brilliant results. Often bunion is bilateral. The treatment must then be directed to both sides, of course.

Ingrown toe-nail is another form of trouble often encountered. The treatment for this unpleasant affection is as follows: In mild cases a small pledget of cotton should be introduced beneath the nail, so as to raise it from its bed—the end of the nail being cut square. If this simple measure, persistently used, will—together with dryness and cleanliness—be insufficient, the ingrown portion of the nail will then have to be removed. Occasionally the nail is grown into the flesh on both sides. In such cases, removal of the ingrown nail must be done on both sides. This operation on the nail may be done very satisfactorily under local anesthesia—by infiltrating the bed of the nail with some local anesthetic, such as cocaine or other drug.

ANSWERS TO CORRESPONDENTS.

BRONCHITIS AND ENLARGED TONSILS.

MR. L. W., Hamburg, Pa., writes:
DEAR DOCTOR: I am suffering from catarrh of my bronchial tubes and also enlarged and swollen tonsils. I am a singer, and much handicapped through this trouble. I contracted a cold last September, and despite all remedies I have used, it has not left me. I will be grateful to you and THE OLD RELIABLE for an immediate reply.

REPLY.

Enlarged tonsils such as you describe are often a source of bronchial irritation. I would advise you to have them removed. As long as your respiratory trouble is only bronchial you need not worry, because, with proper care you will get rid of your affliction. Increase your bodily resistance by proper exercise, fresh air and good food, and the use of the following—a desertspoonful three times a day. This preparation will have a tendency to loosen up the tenacious bronchial secretion.

Ammonium chloride..... 2 drachms
Comp. Liccorice mixture..... 3 ounces

BLACKHEADS AND INDIGESTION.

MR. A. J. H., Ogden, Utah, writes:
DEAR DOCTOR: I have been bothered with pimples and blackheads for the past two years. I have taken all kinds of medicines without the slightest relief. I am a subject to indigestion and constipation, and I have been wondering whether the latter two conditions can cause my trouble. I am a constant reader of THE CLIPPER, and would appreciate your opinion in the matter through that paper.

REPLY.

Indigestion and constipation are, in fact, two of the most prolific causes of blackheads. I am confident if you will regulate your bowels and see that your digestion is all right you will get relief from the trouble. In the morning take a teaspoonful of Carlsbad salts in a glass of warm

water on the empty stomach. Leave the table a little hungry at all times. Drink plenty of water. Remove the blackheads by squeezing them out after opening the pores of the face well by the application of hot towels, after which the application of the following lotion will prove serviceable:

Sodium hyposulphate..... 2 drachms
Sulphur..... 1 drachm
Rose water..... 4 ounces

HAIR BREAKING OFF.

"OLD TIMER," Boston, Mass., writes:
DEAR DOCTOR: My hair is breaking in alarming quantities. I am an old time actor, and I fear that I shall become bald. I would appreciate it if you would advise me, through THE CLIPPER what can be done.

REPLY.

Apply the following preparation to the scalp, once or twice daily:

Salicylic acid..... 2 drachms
Carbolic acid..... 1 drachm
Castor oil..... 4 drachms
Spir. Vin. Rectif..... 6 ounces

NASAL POLYPUS.

MRS. E. McD., Boston, writes:
DEAR DOCTOR: I have been troubled for the past ten years with nasal obstruction. I have never paid much attention to it until lately, when it began to bother my breathing very much. I have consulted a nose and throat specialist, who found large polypi in my nose. He advised me to have them removed. Before doing so I should like to have your opinion in the matter. I am an admirer of the Health Department of THE CLIPPER.

REPLY.

By all means have the polypi taken out. You can have them removed under a local anesthetic, and the results will be gratifying. The doctor advised you well.

ELKS, TAKE NOTICE

An appropriate gift, exact size as cut, solid gold, exquisite novelty Elk Button, sent registered to any part of U. S. A. on receipt of \$1.50 in money or express order; no currency or checks received.

M. ELLIOTT

5 Baxter St., Providence, R. I.

EFFEMINACY.

INCOGNITO, New York, writes:
DEAR DOCTOR: Can something be done for effeminacy? Is there a cure? I will appreciate an answer through THE CLIPPER.

REPLY.

It depends upon a great many factors. Every case is a law unto itself and should be studied separately. Often gratifying results are obtained by treatment. At other times disappointment is the result.

WIRING OF THE LEG.

MR. G. H., Seattle, Wash., writes:
DEAR DOCTOR: A horse fell against me five months ago and broke my leg. I was taken to a hospital where they put my limb in a cast and left it there for a month. After removing it, it was found that the broken ends did not unite, and I am as bad off, if not worse, than before. I am much discouraged, and was advised to ask your advice through the Health Department of THE CLIPPER. Please tell me what to do. I am blue and melancholy, and thoughts that I always will remain a cripple are haunting me. Thanks for an early reply.

REPLY.

Whatever you do, do not get discouraged. There is hope for you, and just keep on looking on the bright side of the affair. It is not infrequently that it happens this way—and the bones will not unite after a fracture. This is due to a great many factors. First of all it is essential that one's blood is in good condition. A blood tonic will often solve the entire problem. At other times it is necessary to wire the broken fragments. You should have that done, and I am confident you will get along all right.

CHRONIC ALCOHOLISM AND HYPNOTISM.

MRS. F. L. K., New York, writes:
DEAR DOCTOR: My husband is a victim of drink. He has taken some "cures" without much relief. He will get better for a while and then "fall" again. Someone told me that hypnotism is often effective in such cases. What is your opinion in the matter?

REPLY.

Scientific men, who have had experience with this class of cases, report successes with hypnotism in this malady. However, the results are by no means uniform. They depend upon the susceptibility of the individual—upon his eagerness to get cured, upon his general physical condition, upon the degree of the affliction and upon the persistence with which treatment is carried on. Dr. Bramwell reported brilliant successes in his hands with this method of treatment. It is, in my opinion, worthy a trial.

MOVABLE KIDNEY OPERATION.

MISS J. DE F., Cincinnati, O., writes:
DEAR DOCTORS: I am suffering from a movable kidney. I can feel the kidney slip about. It has not given me much annoyance, but I was advised to have it operated upon. Would like to know what you think of the treatment of such cases. I will look for my answer in THE CLIPPER. I am twenty-nine years old and have been on the stage since early childhood.

REPLY.

In my opinion only marked degrees of prolapsed kidney should be operated upon. If the prolapse does not give you any pain or inconvenience other than the knowledge that the condition exists, leave it alone. Of course, often floating kidneys will cause a train of unpleasant symptoms, and only in such cases do I advise operation. Otherwise a well fitted support may be all that is necessary.

STONE IN KIDNEY.

MR. P. O. I., Decatur, Ill., writes:
DEAR DOCTOR: I am an athlete and in every way well and strong. I have been suffering from a stone in the left kidney for a year. I had an X-ray picture taken which shows the stone to be of pretty large size. I have had attacks of stone colic, and they are getting more frequent and I am urinating blood. I have been advised to have the stone removed. Please advise me, through THE CLIPPER, what is best for me to do. How long will I be laid up? Is the operation dangerous?

REPLY.

Have it out by all means. About three weeks in skilled hands you need not fear.

JUNE GARDNER—Letter addressed to Omaha was returned undelivered; CHAS. BRYOR, New York; FLORA COATTA, New York—Your letters answered by mail. THE MOZARTS, New Haven, Conn.—Sent answer to address given. Will be pleased to see your boy when in New York. GEO. MORTON, Staten Island—Many thanks for your kind words. EVELYN FRANCIS—Have sent mail to address given. PETE M., New York—You are wasting a lot of valuable time. MARK DILL, Chicago—You are playing with fire. B. N. C.—Good work.